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the COMIC READER
Number 158
July 1978
ALAN KUPPERBERG
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The COMIC READER

July 1978
Volume 1, Number 158

OUR COVERS: Alan Kupperberg gives us a hint as to which comics he'll be drawing in the near future; and Fred Hembeck continues his unbroken string of TCR appearances with Dr. Strange
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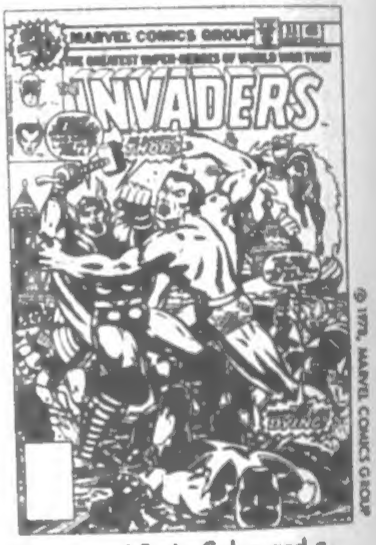
Marvel News

Rick Marschall's Special Projects Department has firmed up some of the coming months' releases and there are some changes. Planned for September release are JAWS 2, adapted by Marschall, Gene Colan and Tom Palmer; SGT. PEPPER'S LONELY HEARTS CLUB BAND by David Kraft and George Perez; the second KISS book by Ralph Macchio and John Romita, Jr.; and a SHAUN CASSIDY book written by James Sallcrup and Mary Jo Duffy. All of these will be in the MARVEL SUPER SPECIAL format. Later in the fall, BATTLE STAR: GALACTICA by Roger Mc-



Kenzie and Ernie Colan and a ROLLING STONES book written by Terry Beatty, will be released.

MARVEL PREVIEW's upcoming format will undergo some unique peregrination. #15, whose contents have apparently been swapped with #14's and will probably feature the Detectives format we've mentioned, will be in black and white. #16 will feature either WEIRDWORLD (announced as such in MP #14) or a brand-new project, and it too will be in black and white. At the same time, a MARVEL SUPER SPECIAL issue of STAR-LORD will appear in process color by Chris Claremont, Carmine Infantino and Bob Wiacek. Then STAR-LORD returns to MARVEL PREVIEW with #17 and 18 which will be digest-

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sized with more pages than usual. This apparently is the black and white small size format we mentioned erroneously last issue as being regular comic book sized. #19 will be the magazine format again and plans call for it to be done in full-process color.

All of this rearrangement of the schedule has put the SATANA magazine, the HOWARD THE DUCK magazine and the solo magazines featuring WEIRDWORLD and STAR-LORD on the back-burner for the nonce. Speaking of HOWARD THE DUCK, the status of the color comic book is also in question now. It has yet to be officially cancelled but Steve Gerber is definitely not affiliated with the book any longer. Marvel has yet to decide whether they'll continue beyond the Mark Evanier issue (#29).

Roger Stern takes over as editor of SPIDER-WOMAN with #9 as Marv Wolfman has given it up to concentrate on his other projects. Carmine Infantino will remain as artist and Mark Gruenwald is scheduled to write at least four of the Stern issues. New characters slated to be introduced in the book include The Needle, Gypsy Moth, and others. Plus, the secret of the Brothers Grimm will be revealed.

While we weren't looking, somebody switched SPIDEY SUPER STORIES from monthly to bi-monthly. #34 was dated May, then #35 was dated September (but should have been dated July), #36 should be the September issue and #37 will be out next month and be dated December. We hope the confusion didn't rattle too many completists out there.

Speaking of confusion, the ability to predict when the Marvel annuals are coming out seems to be limited these days to the printer and the distributors. No one at Marvel has been able to predict it for us in the past three months. As an example, THE HULK ANNUAL was on our May release schedule, Marvel told us it was rescheduled for the July releases, and it came out with the June releases. MARVEL TEAM-UP ANNUAL should probably be on this month's list, however, Marvel didn't tell us it was coming out. If it does, then, we won't be surprised. Apparently these comics are slipped into the schedules whenever World Color and Curtis Circulation decides to put them out.

Although the MACHINE MAN comic is ending, the storyline will be picked up in THE INCREDIBLE HULK.

MARVEL PREMIERE #45 (shown above) and 46 will star MAN-WOLF, and #47 and 48 feature the return of ANT-MAN by David Michelinie, John Byrne and Bob Layton.

Nova will organize the new Champions: Comet, Crime-Buster and Powerhouse, among others.

With Jack Kirby doing animation work for the new FANTASTIC FOUR cartoon show, he'll relinquish BLACK PANTHER

MARVELOUS FUN and GAMES.
By Owen McCarron
THOR
HAS LOST HIS
URU HAMMER
JOIN-THE-DOTS AND FIND IT FOR HIM!
Owen McCarron 9-77
Build This Trusty Steed
Just iron the pattern on to the wood and cut them out!
Name
Name of Newspaper
Address
City
State
Zip
FANTASTIC FOUR-MAZE
LEARN TO DRAW THE MARVEL SUPERHEROES
IRON MAN
WE'LL GIVE YOU THE SHAPE OF HIS HEAD... YOU DO THE REST THEN
COLOR IT!
CLIP AND SAVE THIS FUN PAGE EVERY WEEK AND MAKE YOUR OWN FUN BOOK © 1978, MARVEL COMICS GROUP

with #12. Jim Shooter will plot the first few issues thereafter, and the scripting will be done by Ed Hannigan.

Ron Goulart is doing some writing for Rick Marschall's Special Projects Department, including both scripts and text pieces.

Shock Wave and Brynocki will return in MASTER OF KUNG FU and the secrets of Mordillo Island will be revealed.

David Michelinie will be the scripter of THE AVENGERS, working closely with Jim Shooter.

CAPTAIN MARVEL's "Battle Of The Titans" saga will feature the coming of Stellarax who plans to conquer the Earth.

Spymaster returns in IRON MAN, while SHIELD is taken over by an elite cadre of invaders.

MARVEL TWO-IN-ONE #51-57 will feature a seven-part story involving something called Project Pegasus. The Thing stars with Quasar,

MARVEL COMICS GROUP
11 OCT
WHAT IF
THE ORIGINAL MARVEL BULLPEN HAD BECOME THE
Fantastic Four?
STAN! EVEN MY FIREBALLS WON'T STOP THAT MONSTER!
KEEP TRYING! OUR COMIC BOOK MIGHT BE!
GLOBBERIN' TIME!

Deathlok, Giant-Man, Wundarr, and Thundra, who appears as a lady wrestler. The story is conceived and scripted by Mark Gruenwald and Ralph Macchio. #58-60 features a three-part Cosmic story which features the coming of Her, plus Moondragon, Star-Hawk and The High Evolutionary, as well as the theft of Counter-Earth. Gruenwald will write and John Byrne will draw.

Thor will battle both Hyperions in a special story by Roy Thomas and (returning after a long absence from comic books) Wayne Boring.

Gene Colan will return to pencil DAREDEVIL with issue #156.

Sal Buscema will be taking over the art on TARZAN from his brother. He'll be doing the TARZAN ANNUAL as well.

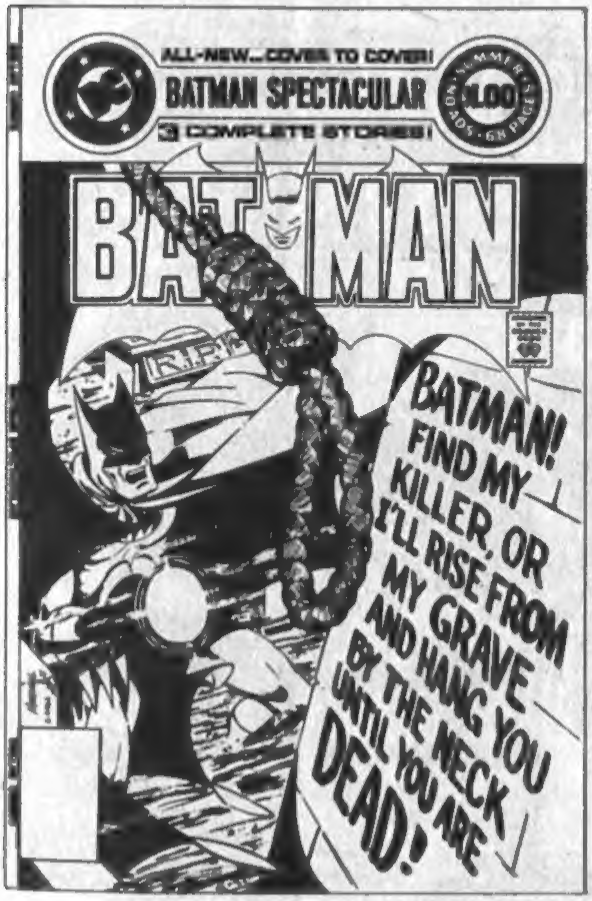
FANTASTIC FOUR will involve the reclaiming of the Baxter Building.

Peter Gillis has plotted "What If Dr. Strange Were A Disciple Of Dormammu?"

In a future TOMB OF DRACULA, Drac will go to see Bob Hall's play, "The Passion Of Dracula."

seems that a new distribution system has finally been worked out which would alleviate the need for DC to overproduce in order to compensate for the number of books that never leave the warehouse. We'll have the complete story next issue.

In the meantime, THE DESERTER, which was to appear in SHOWCASE #107-109, has been awarded its own book which goes on sale in September. The premise is that Aaron Hope has deserted the Union army during the midst of the Civil War and rides the west unarmed, having vowed never to take another life, but he's being chased by a guy who wants to bring him to justice dead or alive. Gerry Conway, Dick Ayers and Romeo Tanghal are the story-art team.


ALL-NEW...COVER TO COVER!
BATMAN SPECTACULAR
1.00
3 COMPLETE STORIES!
BAT-MAN
BATMAN! FIND MY KILLER, OR I'LL RISE FROM MY GRAVE AND HANG YOU BY THE NECK UNTIL YOU ARE DEAD!
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SHOWCASE
NO. 103 OCT. 50¢
PRESENTS...
DEADMAN
A BULLET ENDED HIS LIFE— AND BEGAN HIS LEGEND!
THE LONGEST DEADMAN THRILLER IN YEARS— AN ALL-NEW 64-PG.!
WE REMEMBER YOU, MR. HOPE OF BOSTON BRAND. THAT OUR WILL MIGHT BE DONE!

Frank Thorne will cease drawing RED SONJA with #11 in order to work on the RED SONJA one-shot magazine.

Dan Green is now the regular inker on GODZILLA. Bob Layton has the same function for THE INCREDIBLE HULK as of #230.

The Punisher returns in a future issue of THE AMAZING SPIDER-MAN.

DC News

As we went to press DC was contemplating cancellations of a number of books, probably the reprint line they have recently started, and possibly some of the books begun in the past year. It

DC has revived the digest format for their line, and, tentatively scheduled for August is DIGEST COMICS No. 1. The first issue is THE BEST OF DC, edited by Paul Levitz and Ross Andru, and the second issue, which is also scheduled for Au-

gust (although design and format revisions may delay both books) will be WELCOME BACK, KOTTER, edited by Larry Hama. Also planned are a SUPERMAN digest edited by Andru and Cary Burkett, and an as-yet-untitled mystery comics digest edited by Levitz and Allen Milgrom. The format is described as being quite similar to the TARZAN DIGEST of '72, with color interiors.

The back-up feature in THE VIXEN will involve Matt Treadway and a scientist friend who discover that an evil presence is behind a worldwide mob-cult movement, and Treadway is the only one left to fight it. Bob Haney is the writer.

Black Lightning will be added to the WORLD'S FINEST roster with #257. He guest-stars in the previous issue's GREEN ARROW story. The SUPERMAN-BATMAN strip and a couple of the others in the book will be pared down to make room, but nothing will leave.

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DC COMICS PRESENTS #5 will guest-star Aquaman. Black Lightning's appearance was pushed back to #6 -- and we hope that's the last word on that.

Paul Levitz is scripting SUPERBOY AND THE LEGION #247, which he claims is an "Anniversary" issue. First, the Legion debuted in ADVENTURE #247, second, Paul figures that this will be the 247th Legion story. We'll take his word for it.

Steve Ditko takes over the art on THE DEMON in BATMAN FAMILY #22 and on THE AMAZONS in WONDER WOMAN #251.

Mike Sekowsky, former JUSTICE LEAGUE artist and DC editor, has returned to draw mystery stories.

Alfredo Alcala has also returned to work for DC after his stretch as RICK O'SHAY artist. He'll have stories in WEIRD WAR TALES #70 and 72.

68 PAGES • ALL-NEW! • NO ADS!
Dollar Comics
1.00
BATMAN FAMILY
THE RAG MAN
FROM THE GUTTER AND FOUL PLACES THEY CAME— THE HUMAN REMAINS FROM THE MEAN STREETS OF GOTHAM.

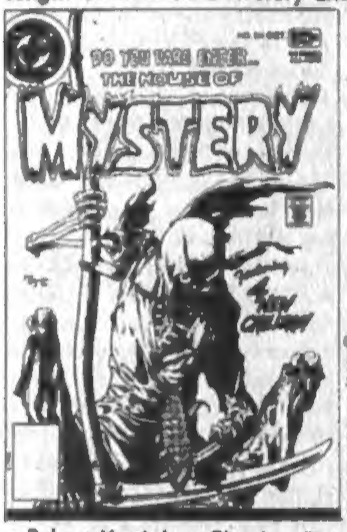
The back-up series slated for the next few issues of ADVENTURE are as follows: METAL MEN in a two-parter in #461 and 462; MANHUNTER FROM MARS in a three-parter in #461-463; and DOCTOR FATE, scripted by Steve Gerber (back at DC), in #463-465, another three-parter. It appears that there are seven slots in ADVENTURE, and only five are filled with regular features.

Upcoming villains in BATMAN: Mr. Freeze in #308 and The Blackbuster in #309.

Hawkman battles The Ghost in DETECTIVE #482, then teams with Batman in BATMAN #310 to continue the battle.

Steve Englehart is writing some HAWKMAN stories for DETECTIVE COMICS.

Howard Chaykin is the regular artist on the ENEMY ACE strip in MEN OF WAR. Issue #12 of MOW features a double-length GRAVEDIGGER story and



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a Robert Kanigher–Chaykin ENEMY ACE story, with no DATELINE: FRONTLINE.

Dick Giordano is doing the inking of SUPERBOY AND THE LEGION OF SUPER-HEROES #246.

Ross Andru and Dick Giordano's art appears on the covers of JUSTICE LEAGUE #162, ADVENTURE #460 and ACTION #490.

Alex Saviuk is drawing the Earth One–Earth Two Green Lantern team-up for GREEN LANTERN #111, "Dark Things Cannot Stand The Light," by Denny O'Neil.

UNKNOWN SOLDIER #222 features part-one of a new three-part series starring ANDREA STEWART, COMBAT NURSE by Bill Kelley and Fred Carrillo.

Air Wave gets a new costume

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in ACTION #490. Len Wein designed it.

Paul Levitz is scripting the LEGION SPECTACULAR over Jim Starlin's plot. Starlin will draw.

Denny O'Neil and Steve Engelhart have each written stories for DOORWAY TO NIGHTMARE.

Dave Hunt inked Don Newton's fill-in issue of DETECTIVE, #480.

The Batman of Earth-Two dies in ALL-STAR #75.

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Bat-Mite returns in BATMAN FAMILY #23.

THE SUPERMAN FAMILY #192 features The Doom Patrol guest-starring in SUPERGIRL, while The Newsboy Legion and Speedy guest-star in the JIMMY OLSEN story, "Whatever Happened To The Guardian?" by Tom DeFalco and Kurt Schaffenberger.

Black Lightning fights the old Green Lantern foe, Dr. Polaris, in BLACK LIGHTNING #12. That issue also features the origin of The Ray.

THE VIXEN involves Mari McCabe, a fashion model who was born in D'Mulla, Africa (McCabe probably being her professional name). When she was a child she witnessed the

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death of her father at the hand of General Manitoba, a rebel leader, and utilizing a talisman that gives her the being with the spirits of the lion, antelope and the fox, she sets out to avenge her father's death. Gerry Conway wrote and Bob Oksner and Vince Colletta drew the comic.

Added to the books to be released when the SUPERMAN movie comes out are: THE SUPERMAN BLUEPRINTS (of the film's sets and props); THE OFFICIAL SUPERMAN QUIZ BOOK by Bruce M. Nash (45 Superman trivia quizes); THE SUPERMAN PORTFOLIO (21 full-color reproductions of the oil paintings done of the movies major scenes); THE SUPERMAN CUT-OUTS (paper assembly kits of the sets and props; and SUPERMAN, A CALENDAR, illustrated with movie stills. These are in addition to the novelization of the film, THE MAKING OF SUPER-

MAN by David Petrou and Mike Fleisher's GREAT SUPERMAN BOOK, the third volume of his encyclopedia.

Media Review

Ah, room to breathe at last. I've just been told to "not worry about space," which means you'll either be more pleased or more bored, depending upon your attitude toward this column. PERSONAL TO HARLAN ELLISON: I agree with your criticism that much of what appears in this column is taken verbatim from VARIETY without my being able to separate "myth from reality," as you put it. I do think, however, that I rarely ing adaptations of their two "batten the egos of production companies and actors." I generally print info about casting, production starts and budgets, i.e., the kind of thing that appears in an average press release, and I stay away from second generation opinion, box office results or the other garbage you mention. The reason for this column is to allow those people who don't have the intestinal fortitude to wade through an issue (forget every issue) of VARIETY, probably one of the least readable, most illiterate and badly written trade newspapers in existence, to find out the latest announcements. That some of this turns out to be false or totally inaccurate is the risk I take -- and I think everybody who reads this column should (if they don't already) take the news I report with the same grain of salt I do. Everybody doesn't call us up personally to give us the news as you did, so we'll just have to fall back on VARIETY, the gossip columns and newspaper items, spurious though they might be. If you (or anyone) can correct something, I'd appreciate it... and I'll try to be a little less certain of the veracity of my sources. Okay?

CBS says they've ordered eight more episodes of SPIDER-MAN for the fall season, so look for a midseason replacement slot for it, just as we assumed last issue. Leonard Siegel, who produced BIONIC WOMAN this year, is the new producer of the show... CBS has also got ten hours worth (probably five pilots) of Marvel super-heroes scheduled for the fall. Dr. Strange, which will definitely be one of them, will be played by somebody named Peter Hooten. From his picture (sans moustache) he does look like Steve Ditko's version... NBC has ordered six hours of BUCK ROGERS for replacement purposes. Buck will be played by Gil Gerard. Glen Larson is the Executive Producer, Dick Caffey the producer, and Larson and Leslie (OUTER LIMITS) Stevens wrote the pilot. When Fred Silverman juggles NBC's announced fall schedule (which, if he doesn't want to stay on the bottom of the ratings, he must do), Buck may be on it.

The latest poop on the CONAN film being done by Edward R. Pressman Productions which will star Arnold Schwarzenegger, is that it'll be done for Paramount and the budget is supposed to be $12.5 to $15 million. Oliver Stone is writing (which probably means that Roy Thomas and Edward Summer's script is out), and John Milius may still direct. Frank Frazetta, cover painter of the original paperback CONAN books, is the Visual Consultant. Pressman is quoted by VARIETY as saying that the film will be done in "... a literary tradition going back to the 1930s. This will not be the bowlderized comic book version." That probably endears him to Roy Thomas... Milton Subotsky has announced that his sword and sorcery project, THONGOR AND THE VALLEY OF THE DEMONS, based on the Lin Carter books, is going into preproduction (animation will be used with live action) in October. Screenplays that may become Subotsky-productions include SOLOMON KANE, LUC ORIENT (based upon the comic character that appears in PILOTE, I believe) and they've also optioned the anthology of Stephen King stories for a film in the TALES FROM THE CRYPT format... ITC still has THE LONE RANGER on its production schedule. Robert Towne is still working on his script for the new TARZAN film... ITC is also doing a film called SATURN 3, directed by STAR WARS Art Director John Barry and starring Farrah Fawcett-Majors. It's a science fiction film.

Someone named Lester Goldsmith has formed Limelight Films, Ltd., a production company that is intended to be involved in the production of science fiction films which will be adaptations of famous science fiction books with the screenplays written by the original authors. First two planned projects are Issac Asimov's THE BICENTENNIAL MAN and Harry Harrison's THE STAINLESS STEEL RAT. Ten more writers are involved in doing adaptations of their two "best" books: Arthur C. Clarke, A.E. Van Vogt, Poul Anderson, Larry Niven and J. Pournelle, Robert Heinlein, Brian W. Aldiss, Robert Scheckley, J.G. Ballard, Hal Clement and Joe Haldeman... Stanley Kubrick is writing, directing and producing THE SHINING, which will be adapted by Marvel... Avco-Embassy is doing a science fiction film called OVERLORDS for May of '79 their ads say... Richard Kiel is supposed to star as something called THE HUMANOID, a Deathlok type, it appears from their ad in "the Fifth Galactic Empire"... Almost-Vampirella Barbara Leigh is starring in a certain classic called MISTRESS OF THE APES which recently began shooting... Allied Artists is doing a remake of THE SHAPE OF THINGS TO COME in London for '79 release. There's also talk of a one-half hour spin-off TV series... KING SOLOMON'S TREASURE, starring David McCallum and Patrick Macnee, is based on H. Rider Haggard's ALLAN QUARTERMAIN.

Thames TV of England is discussing a feature-length cartoon of the Elton John character CAPTAIN FANTASTC, created

by John, Bernie Taupin and Alan Aldridge. Elton would provide the voice, and it would undoubtedly be a musical. A TV series would probably result... The animated WATERSHIP DOWN based on Richard Adams' book about a community of rabbits, is completed, and will be released in the U.S. by Avco-Embassy. The three million dollar Martin Rosen production is "fully animated"... Hanna-Barbera's POPEYE HOUR will be very strange to those of us who grew up on the Fleisher Paramount cartoons. Although Jack Mercer will do Popeye's voice (and Mae Questal will probably be Olive again), the character might be hard to recognize. He won't be able to punch anyone, or even make a threatening gesture. The only reason then for eating spinach would be to lift weights -- and the tight-lipped sailor may become an unwitting purveyor of straight lines to the lackwit jokes Hanna-Barbera characters generally are saddled with these days. This show could actually turn out worse than the dreadful King Features TV version of the early '60s -- as hard as that is to believe.

As I mentioned, NBC announced a "tentative" fall schedule which is singularly conspicuous for being every bit as dull as last season's only more so. COASTOCOAST stars Melanie Griffith and Linda Watkins as two more stewardesses; W.E.B. tries to rip off NETWORK with a soap-opera format that has rarely worked before (starring Pamela Bellwood, Alex Cord, Richard Basehart, Andrew Prine, John Colicos and Zalman King); CAPRA tries to revive the ELLERY QUEEN solve-a-crime bit with Vincent Baggetta as a legman for a large law firm, even down to enlisting Ken Swofford (Frank Flannagan on ELLERY); LIVE FROM HOLLYWOOD WITH DICK CLARK tries to succeed where Howard Cosell and others haven't; THE WAVERLY WONDERS tries Joe Namath as high school coach of a losing basketball team; LEGS tries to make BLANSKY'S BEAUTIES work with Caren Kaye, Marcia Lewis and Scott Baio (which will at least succeed in removing the revolting Chachi from HAPPY DAYS for awhile); GRANDPA GOES TO WASHINGTON tries to get us to accept Jack Albertson as an actor-star of another series (that kind of charade only works once); and SWORD OF JUSTICE starring Dack Rambo, at least sounded promising until David Finger told me about the pilot which he'd seen over cable TV. The network described it as a modern-day swashbuckler about a Zorro-type; as David describes it, there is no swashbuckling and the only "Sword Of Justice" in the pilot is the calling card Dack leaves, the three of clubs (the club is the sword of justice, says he). It seems the character, a playboy type who is framed of embezzling two million dollars of his father's money, uses his prison term as schooling and learns the tricks of the trade. When released, for some reason, he decides to fight crime and bugs an F.B.I. office to find out what needs doing. Using his fortune and an accomplice (not mute and not named Bernardo, I trust), he solves crimes secretly in the best tradition of the '30s heroes like Green Hornet, Shadow, Saint, etc. David indicates that the controversy that will surround the show will result from the explicit detailing of the commission of a crime in the pilot (a how-to sort of thing). The other series NBC has is a 25 hour adaptation of James Michener's CENTENNIAL with Robert Conrad, Richard Chamberlain and hundreds of others, which instead of being used as a regular series, will be grouped together in a Big Event. I'd guess that might change.

Alan Alda is one of the stars of Neil Simon's CALIFORNIA SUITE and is also starring in a film he wrote, THE SENATOR. Two films to look forward to... Looks like someone at the network thinks like I do: NBC is reviving GILLIGAN'S ISLAND for a two-hour movie next season -- to get them off the island. They've only been there for fifteen years... And the casts of GREEN ACRES, BEVERLY HILLBILLIES and PETTICOAT JUNCTION reunite for a CBS Thanksgiving special. I tend to think of these shows as the true precursors of the intellectual comedies we have today.

The AVENGERS U.S.A. pilot I mentioned a few months back turned up as ESCAPADE, and I enjoyed it. The writing was average Brian Clemens (which means significantly better than normal U.S. action shows) and Granville Van Dusen and Morgan Fairchild had a relationship refreshingly different from any of Steed's with his partners or any of the existant spy shows. The computer bit was pretty cloying -- after LOST IN SPACE, I doubt that any computer will be palatable -- but I wouldn't mind seeing it as a series. It got a good rating, so it's possible.

The pilot for TOP SECRET (NBC has five more ordered, and will probably use the show like they do COLUMBO) was reminiscent of I SPY in its pacing and low-key storyline -- beside the fact that Bill Cosby was in both. I think, though, that the most interesting thing was the conjecture that was manufactured by the script that Aaron Strickland could have been Alexander Scott. Assuming he changed his name as part of his cover when he was married ("ten years ago" as he mentions) and set up the art gallery, it's not too outrageous to think that both spies are the same person (they certainly look similar). The one problem, though, is that Strickland couldn't understand Italian and Scotty could. Maybe he feigned ignorance as part of his cover too...

A couple of other pilots that were enjoyable were MTM's YOUR PLACE OR MINE (certainly in the tradition of their best shows) and SISTER TERRY by the people who did BUSTING LOOSE. That neither was picked up is somewhat distressing, but what is encouraging is that both were done on film -- quite preferrable to me, as I've said -- which would indicate that they recognize the

cheapness in appearance of the videotaped shows so prevalent from other companies and don't want to sacrifice integrity for the savings involved. Let's hope some of the new comedies scheduled follow suit.

NBC is doing a pilot with Paramount called THE CLONE MASTER. John D.F. Black is the writer-producer, Mel Ferber is the star. The premise, as I understand it, is that a scientist makes thirteen identical clones of himself, and they go off to thirteen places and take different identities so they have an excuse to do an anthology series, a la THE FUGITIVE. Unfortunately, cloning people is so scientifically out of the question in this case, the whole thing's spoiled before it begins. Let's say the scientist finds a means to create clones outside of a woman's womb. This still means that each clone will forever be the full age of the scientist younger than the scientist. (If he's 30, they're one, he's 60, they're 30.) Let's say the scientist figures out a way to have his clones the same age as he is by speeding up the aging process; the clones would then age at that rate and die in a short time. Clones don't grow into the adult version instantly, despite the previous TV and movie intimations. The other basic flaw in cloning is that the cell needed for a clone to exist, i.e., one with a potential to grow all the parts of the body, doesn't exist on the skin, which is where they always take the cells from. I claim no scientific expertise, but these shows go beyond the believable stage. There ought to be a law.

Some news courtesy of Kim Howard Johnson's COMPLATE MONTY PYTHON magazine (reviewed later in this issue): THE LIFE OF BRIAN (latest title for the new Monty Python film) was in production for three weeks before EMI (the original financiers) backed out, leaving the group high and dry until September. They've apparently refinanced and will be in production then... Michael Palin and Terry Jones did six RIPPING YARNS and are doing three more before filming on the movie restarts. Talk about PBS showing them was going on in April... John Cleese is doing seven more FAWLTY TOWERS episodes for the BBC for 1979 and may do a feature version after that. That 39 episodes a year bit we mentioned a few issues back was an offer (Cleese claims) was made to him for FAWLTY TOWERS, not MONTY PYTHON... Eric Idle thinks ALL YOU NEED IS CASH will be released as a film here instead of a rerun on NBC... If, for some reason, the BRIAN film can't be completed this year, there is a plan to use material the group did for two specials in '72-'73 that hasn't been shown here combined with some new material as a substitute PYTHON film. Also, the group is still negotiating with Time-Life about ownership of their shows and the six episodes ABC mangled when they showed them, and it's their hope that they'll have control of them in about two years to distribute or sell as they like. [Information culled from THE COMPLATE MONTY PYTHON Vol. 1, available for $1.65 from Kim "Howard" Johnson, 1411 Cherokee Lane, Ottawa, Illinois 61350. I recommend it.]

- Rona Blabbit

Et Al

Jim Engel and Chuck Fiala, self-described "Fandom's Foremost Funnymen," plan on taking their Fandom's Follies show on the road this summer, performing in San Diego at the annual costume event. (They won the 1977 Special Judges Award for their performances as "The Marvel Bullpen Record," "Star Wars" and "Alan And Murray.")

This year's Follies contains three new routines in the talented twosome's repertoire: "Stan's On First" (Lee And Kirby As A Stand-Up Comedy Team); "Fandom Confidential" (Fiala portrays "True-Fan Capote" interviewing Engel as "Jim Steranko"); and "Charlene

Brinktruck's Dancing Dervishes Present 'Hulk Lake'" (Jim and Chuck and assorted hangers-on in a ballet tribute to the comicon's leading lady of dance, Charlene Brinkman).

Fiala was quoted as saying: "Popular response made the decision for us... We gotta dance! Gotta Dance! Gotta Dance!" Engel was heard to say, "Plus I get to be a girl in the ballet thing." Don't miss it if you can't.

The Star Wars Corporation, 20th Century Fox and Factors Etc., Inc. have formed a cooperative venture called the Official Star Wars Fan Club, which they anticipate being the largest fan club ever formed, comprising a million members by the end of the year. The $5.00 membership fee entitles you to a laminated membership card, a full color STAR WARS poster, a jacket patch, a T-shirt heat transfer, a book cover, a decal, a wallet-sized color photo and an 8 x 10 color photo, as well as a 10% discount on STAR WARS merchandise manufactured by Factors, Inc. Also included in the membership fee is the OSWFC newsletter, with news of the sequel, STAR WARS cons, etc.

Factors, Inc. will be handling the merchandising of SUPERMAN, the film.

The address is P.O. Box 1000, Beverly Hills, CA 90213.

Archie Coming C...

At press time, we did not yet have the Archie schedule. If we get them, we'll print it next time.

TCR Mailboat

BRIAN HAYES, 3764 Oleander Avenue, Chicago, IL 60634: (April 27, 1978) THE FATE OF TCR: I'm sorry to say it looks pretty grim. Almost every noteworthy news item in #156 was an echo of Murray Bishoff's TBG column, which I received a full week earlier. Also, you are being under-priced by THE COMICS JOURNAL (at least subwise), which I would say is a more handsome package. Don't underestimate TCJ -- it is a good magazine and may well prove to be the cause of TCR's downfall. Honest, I wouldn't like that, because I feel TCR is the best of the news sources, especially in the areas of dependability, objectivity and competent writing.

I've read the entrails, though, and unless something is done in TCR, it will fail. You will be pleased to know that I have a few particulars in mind and here they are:

1) Get and print cover reproductions farther in advance. TCJ has pre-dated you consistently in this area (DC covers, anyway) and I don't see why they should have earlier access to the covers than you. I suggest this because I, for one, like to see the covers just as far ahead of sale-date as possible.

2) Get and print better art on your covers. I think there's not been a memorable cover since Newton's SUPERMAN and that's a while back. The lack of GOOD professional covers lately has been all too noticeable. Also, you are becoming like Alan Light insofar as having a favorite artist that you over-expose. Alan's was Russ Maheras (currently Flame Taylor) and yours is Larry Houston. I was also going to complain about coloring of covers which has been fairly boring lately, but #156's front cover lent itself well to color, so I won't. (How about a cover by Fred Hembeck in his humorous style?)

3) Stop encouraging debates on the letters page and printing anything that any "big" name sends in. Letters that are printed should be, well, like this one (natch).

All I can say is that I'll stick with you to the very end, but I hope it doesn't come. I wish you the best of luck. (May 28, 1978)

1) Let me first apologize for prematurely acting as the harbinger of your doom; TCR is safe for now. I received the new COMICS JOURNAL two days ago and there was not a shred of information that I was not already aware of, nor were there any far-in-advance covers. When TCR arrived yesterday with all the current news, I realized how very much your objectivity and neutrality are an asset to you; TCJ suffers for their subjective, here's what-you-should-like attitude. They're still one up on you with the re-subscription discount. Work on it.

2) One thing you don't need is inaccuracy. In the checklist you say that LIMITED COLLECTORS' EDITION C61 features ACTION #1, and in the Marvel Coming Comics, you say Walt Simonson did the cover to MACHINE MAN #6 (Simonson inks over Kirby pencils I might believe, but that's not what it says). Tsk, tsk.

3) It would have been nice had you printed the covers to SHADE #9 and SECRET SOCIETY #16 in the two column width as we'll not see them elsewhere.

4) Enclosed is a clipping from Chicago TRIBUNE's TV BOOK [wherein someone points out the similarity between DUEL and that episode of the HULK we mentioned and the editor replies that stock footage from Universal's DUEL was used in the episode and that it's a common practice at the studio. It seems to me that it involved more than just using stock footage; it was more like plagiarism. MT] for Rona Blabbit. I hate pseudonymns; who are Augie Scotto, Barry Jameson and Kyle Christopher?

[I can't say we share your apprehension about TCR's fate. Our sales are healthy, the only complaint we regularly get is to get back on schedule, and we are healthier sales-wise than ever before. There are plenty of newszines now, but we're gonna be around as long as any the others. We've had to increase our subscription prices, but you'll notice that TCJ went up to $1.00 with their latest issue.

As for as your points go:

1) We run the covers for those comics on sale the next month by choice. First, it avoids confusion -- people have complained when the covers are months ahead of the contents listings. Second, we've said it before but it's still true, the covers aren't generally available that far in advance. DC published a COMING ATTRACTIONS sheet that contains covers two months ahead but they're sans balloons, blurbs, logos, etc. We'd rather run the final covers. (But we're open to voting.)

2) The cover art situation is tricky because we can't afford to commission artwork and have to depend upon the good graces of the people who receive TCR. We do ask some people to do covers but we don't like to impose and hence, we often find ourselves with no pro artwork at all. That's where people like Larry Houston come in. We've been quite pleased with his covers, and will probably use him in the future -- but maybe not so often in such a short time.

The coloring has been hit-and-miss over the past few months because of the limits of our new press. By this issue, we should be up to par.

Hope Fred Hembeck's back cover on this issue is to your liking.

3) What should we print besides your letter if we discourage debates or big names? I try to print whatever I get that's interesting and avoid restricting ourselves with rules.

2) (In the second letter) The checklist error was unfortunate; that's the only page I don't type myself and I should have caught the error when proofreading it. However, the cover to MACHINE MAN #6 is, indeed, pencilled and inked by Simonson. Kirby had nothing to do with it. Tsk, tsk backatcha.

3) The SHADE cover was taken

from the DC COMING ATTRACTIONS flyer and the SECRET SOCIETY cover came from COMIC MEDIA NEWS. Both were quite small; we had to blow them up for our paste-ups and then reduce them for our negatives -- by then the reproduction was pretty abysmal. We decided to leave them small. If we had the stats we would've run them larger.
4) I didn't realize that Augie Scott was a pseudonym. The other two have requested we not blow their covers. As for Rona, you don't REALLY want to know, do you?

To sum up, with so many news sources, it's inevitable that we're going to all scoop each other once in awhile. I don't think we can worry about that too much. We're just doing the best job we can. MT]

KENT A. PHENIS, RR #3, Liberty, IN 47353: For the last three months, my TCR has arrived quite a bit later than usual. If you are still mailing them out around the 17th and 18th of each month than I should still be receiving mine around the 20th. But, for the last three months it has been arriving around the 27th. In fact, I received two responses from my letter in your last issue (#156) before I ever received my copy. With mail rates going up again, I hope that there is something you can do to hasten delivery. There is not much I can do at this end.

[And what's frustrating to us is that there isn't anything we can do on this end except put your copy in the mail. The last two issues were, unfortunately, mailed later than usual (our printer has moved to a different town and our whole schedule got slowed by a day or two, which threw the printing schedule off by almost a week. This one should be a bit earlier if everything goes right) -- but your issue was mailed along with the others and the only explanation is the usual postal unmitigated delays. Other than hand delivery, we're up against a wall. MT]

GARY UTTKE, 915 W. Wisconsin Avenue, Milwaukee, WI 53233: I've already written to Stan Lee on the subject, but I'd like to get your views on the question, too: How does TCR stand on the issue of "Comic Character Survival?" That is, how long should a major comic book hero or villain REALISTICALLY be expected to survive considering the incredible dangers and awesome forces they contend with nearly every day of their lives?

It is my opinion that the incidence of super-hero/super-villain mortality should be much higher in the comics field.

I grow increasingly weary of seeing major villains like Dr. Doom or the Red Skull "killed" off only to be resurrected again and again and again!

Even harder to accept is the unrealistic survival of the major super-heroes and super-heroines. Surely the "conclusive" death of a super-hero every few years is not asking TOO much! It is obvious that the talent is there in the comics field for the creation of NEW and equally exciting heroes to take their place.

[You're probably not going to like our view. First, I believe that when dealing with super-heroes in the first place, realism is not of prime importance. I prefer the constant return of old villains (and heroes) to wanton wiping out of a successful character just because a particular writer or editor thinks it'll be "realistic." I think it's a crime to deprive future readers that opportunity to see old characters just because some blase writer says, "Oh well, we've seen enough of him," and wipes him out. Dr. Doom is a classic villain, and to kill him off once and for all is just a stupid, short-sighted waste. I don't see that any death of any super-hero has ever contributed anything to my enjoyment of comics.

Your point that the talent is there to produce new characters to take the place of the older ones you'd have killed is quite questionable, especially considering the mortality rate of characters created in the last ten years to those created in the preceding thirty.

In short, I'd say curb your blood lust and enjoy the unrealistic exploits of characters who will hopefully react and operate in a realistic approximation in quite unrealistic surroundings. MT]

ALAN J. HANLEY, Cinder Lane Route 2, Camp Douglas, WI 54618: I thought it was time to drop a line to Da Comic Reader. This Roy Thomas, this Top-Pop-Pro, he keeps writing to you. He's fantastic! He is far and away the best in Comicdom in dealing the articulate put-down. How would YOU like to be on the receiving end of one of his all-demolition declarative sentences? Or meet him in a dark alley with only words as a weapon? Not me! And classy too! I recall some Marv Wolfman retorts to Jim Warren some time ago -- ugly, foul, gutter stuff. None of that for Roy. He's refreshing and definitely educational. I enjoy it and hope this feature will continue. By the way, any truth to the rumor (?) that Roy has been approached to write speeches for politicians or political candidates? Also -- and I scarcely can write this with a straight pen -- any truth to the rumor (!) that Stan Lee is going to seek endorsement for some office under a thing called the Comic Party? I think it's just so much hype, myself.

Hey, give Tom Fisher's SOFTBOILED a plug and a half. The guy's a top-notch cartooner and a great humorist-writer person. He's very funny. (It's $1.00 from him at 3637 Twilight Drive, Topeka, KS 66614.) The question as to whether anything good can come out of Topeka has been graphically and literally responded to!

Next order of business: How come you never print my cartoons I keep sending to you jerks? What're ya doin'? Planning to come out with a book with my stuff? And Hembeck you print! In color no less. It makes my blood boil, my skin crawl and even makes me quite angry!

Actually, I just read in TBG today that Fred is doing a book -- professional stuff!! You get on the details now, y'hear. I mean, one of our guys is movin'! Record it.

Next order of business: STEEL-- the most bland-blatant-mediocre-redundant hunk-of-junk to hit the stands since you know when. I just couldn't stop shaking my head. All the talent, all the experience, all the expertise at DC -- they produced it! Unbelievable!

Next order of business: Me. No. You! And Alan and TBG and TCR. Comment: Well, who do you think will be the best fanzine of 1978, the BUYER'S GUIDE or TCR? It is to laugh. You guys gotta disqualify yourselves!

Next order of business: Me! What's a long-time fan artist, sometime pro, struggling caricaturist, no award winner (grrr) up to these days outside of having his latest comical strip rejected by the comical sindycates? Well, I tell ya, I think it's suicide time. Yes I do. If someone from way up top doesn't toss me a rope of hope soon I fear it's all over -- Doomsville! I'm going to chuck it all and go to work in the nearest factory -- which is, of course, Slow Death. But before I does dat... one last picture of you guys:

HANG tuff, guys, HANG loose, HANG in there (get the hint?).

[Don't mind AJ, folks, he's only kidding. Ah, you are kidding, aren't you AJ?

You're lucky your name starts with an 'H' or you'd never see print in TCR. It's no coincidence that Messers. Hembeck, Houston, Herring and Hanley constitute a large percentage of our art "staff."

As for your alleged tons of drawings, we only have one on hand. Compared to others who've been sending unused drawings in (by the carload -- amateur artists please send xeroxes only and we'll tell you if you should send your drawing!), your disappointment is as the pea is to the pumpkin (whatever that means). We will try to do you better in the future.

Are we still pals? MT]

RANDY CRAWFORD, P.O. Box 255, Minden, WV 25879: If DC's new format brings about a decrease in continued stories and a more disciplined approach to writing, with more plot, the format may be worth the price. I would be surprised, pleasantly so, to see a decrease in continued stories. Unfortunately, in recent years (both under Infantino and Kahn), DC has seemed intent on out-Marveling Marvel at their own game by adopting the Marvel formula for their books: Continued stories, one-page teasers, editorial and fan news pages, and such obvious Marvel-style heroes as Firestorm, Steel and the new Doom Patrol. I hope I'll be proven wrong, but I fully expect to see both continued main features and back-up features in the new format.

[I trust you are correct, regarding continued stories. MT]

MARKALAN JOPLIN, 55 Sutter #143, San Francisco, CA 94104: Dear Roy Thomas: I can understand your not wanting to write in response to every quibble that comes your way -- a busman's holiday of the ugliest order I'm certain -- but this Pontius Pilate act you did in #155 is for the birds!

Before you automatically number me as one of the Legion Of The Damned you are apparently setting up, let me tell you that, while I'm a "progressive" fan, I don't play yes-man to every "lovable maverick" that comes down the pike. For instance, I too find Steve Englehart to be a self-aggrandizing motor-mouth, more concerned with making himself into a cult hero than with improving the capabilities of a comic book.

Those last seven words, incidentally, are why I'm a progressive fan. Don't knock it, Roy; you were one yourself in the '60s. As a result, the overall quality and coherent feel of the Marvel line under your editorial direction was a joy to behold and, to my mind at least, one yet to be topped by your successors.

But consider: scripts like you did for THE AVENGERS or X-MEN were pretty heavy things for the times; things that you simply could not do ten years earlier. You and Stan Lee were the "mavericks" back then, kiddo! Maybe you weren't as brash about it as, say, Steve Gerber, but the message was still there -- comics as they were stunk on ice, and you had something better to offer. You said it, and offered it, and now the mavericks are the establishment. Now we have a new set of writers with new visions, and the comics can only improve once again.

What is so terrible about that? Why all the consternation over Gerber and McGregor -- who are the polar-opposites of people like Englehart, because they CARE about comics? If their dreams become the comic industry rules of tomorrow, I'd feel if I were you! After all, you were the one who inspired both of them to get into the business in the first place, weren't you? Being responsible for TWO major revolutions in the industry isn't something I'd moan about. It's an honor, Roy. And one you well deserve.

As for closing yourself off to the fan press -- I feel it's a mistake. There isn't enough communication in the field as it is, and more cliquishness is only going to lead to more Englehart and more acceptance of same. The more communication there is, the more "insider's view of things" the fan is exposed to -- the closer we'll be to shattering that monolith wall that separates fan from pro.

I wish I could breach that wall, Roy, and get to know you better. I would like very much to have a friendship between us without all the bull. Not be-

tween the Comic Book Editor-Writer and the Smartass Fan, but between Roy Thomas and Markalan Joplin.

The bitchers and moaners who put you down at every opportunity and the "lovable mavericks" who good them on will always be around; to hell with 'em. But please, Roy, don't include the rest of us among their number. Because we care. And we want to stop regarding you and others of your caliber as gods and think of you as people. And we need your help to do it.

Please keep the channels open, Roy. Keep talking to us. We're listening -- and learning.

WAYNE BRESCH, 445 Selman Street, Coquitlam, BC CANADA, V3K 5S7: Usually I agree or respect any comment you make about anything in general, but I was very disappointed with your critique of A MARVEL SUPER SPECIAL #4: THE BEATLES STORY. Reading through the book I caught most of the errors you cited, but really Mike, who cares about the spelling of Silver Beatles (Beetles), who cares when the Beatles first visited Hamburg, who cares why Pete Best was dumped since he had nothing to do with the group's success anyway, who cares what the Beatles wore through '65, who cares whether it's Mary Hopkin or Hopkins since she never records anymore, and who cares whether the last single was HEY JUDE, BALLAD OF JOHN & YOKO or LET IT BE?

Mike, I see this book as a special dedication to four special men who touched the lives of most of us who lived and grew up in the early sixties. Let's face it, those were special years. We saw the development of a group that would revolutionize the entire recording industry, and at the same time we also witnessed the birth of a comic book company that would soon flourish into a vast empire under the guidance of two men named Goodman and Lee. So I also see this book as a dedication to the fans who were a part of this happening. With all the tragedy that was to later dominate the '60s, that makes the early '60s very precious memories that I would never want to part with. I do not live in the past, Mike, but those memories are there and I thank Dave Kraft for letting me re-live them. That is what the Beatles Story means to me. To you, the Beatles Story is the disintegration of a partnership and four friendships, which is obviously the "drama" you were looking for.

You did not comment on the best aspect of the whole book: the art. Perez and Janson simply shine as they contribute the best material Marvel has seen in years comparable only to Colan and Palmer's TOMB OF DRACULA. Tom Palmer's cover was worth the price of the book alone.

Look at it this way Mike. At least Marvel is willing to go out of its way with projects like this one and PIZZAZZ to give the reader something a little diversified and different from the straight comic book format. This is something I don't believe DC would ever attempt. For this reason alone I give Marvel the highest ratings for producing THE BEATLES STORY, and believe me Mike, it was a good effort on their part.

Speaking of DC, one query: In your Jenette Kahn interview some months back, Ms. Kahn stated that DC would never go into reprints unless they were exceptional such as the Batman Vs. Ra's Al Ghul tabloid, so why the four new reprint books?

[I think we agree with one thing, and that is the Beatles were a very special part of our favorite years. The Beatles (as anyone who knows my record collection will attest) are my favorites, and I believe I have the right to expect something more than the lightweight treatment Marvel gave them. Their motives may be more suspect than you give them credit for; Beatles product sells. The major problem for me, though, is that the magazine didn't work as a comic book. Whether it was a tribute or not is irrelevant.

The trivial errors were not that important, correct. (Mary Hopkin is still recording you know.) However, the claims of the editors were that their filmography and discography (which was in a very bizarre order) were complete and that the facts were well researched. That was their claim, not mine.

I think you've assumed too much about my comment about the drama involved in the Beatles' story. I agree with the point the comic was ended at; for me the Beatles' story becomes boring, tedious and petty after the LET IT BE disagreements came to a head in May, 1970. The real drama, in my opinion, was the lower class rise to the top of the music world in a short three years, the tremendous public reaction (impossible to reproduce today), the whirlwind taking of America and the incredible assault on the U.S. charts. Contrary to your opinion, I think the fact that Pete Best missed out at the last minute at becoming one of the world's most famous musicians is not only dramatic, it would've worked well as a comic strip. Their effect on the world's people just about ceased in 1969 (that is, they stopped being the trend or style setters) beyond their recordings, and 1968-69 were a large part of the comic. The early years were the exciting story, the ending a pitiful anti-climax. Although the fact that they spoiled the thing for themselves is dramatic, I wouldn't have based the thrust of the story on it.

Marvel and The Beatles rose at the same time, and they both had their effect on U.S. youth of the '60s, but there the similarity ends. Marvel Comics were produced by people in their late thirties, painfully unhip (although Stan made an admirable stab at it), and although Paul McCartney may have read them, I see no connection in their flavor, style or audience.

I neglected Perez and Janson's art because I felt like I'd already kicked enough salt into the wound. As caricaturists, the two make good cartoonists. In places, my brother asked me "Which one is this supposed to be?" Ahem.

Jenette Kahn has evidently changed her mind about a lot of things. Infantino's regime did

the reprint bit in 1973 and cancelled them just as quick; it looks as if the same fate will befall the new line. Infantino tried digests, Kahn is trying digests. And Kahn, despite the promises to the contrary, seems just as quick to cancel bad selling titles as Infantino. It seems either Kahn originally spoke out of naivete, or the realities of the comics industry are closing in on an idealistic administration. MT]

FRANK McGINTY, 9 Vicross Road, Toronto, ONT CANADA M4B 3K7: Andy Hildebrand's COMMENT (#155) was a perceptive analysis of where Marvel's been going. With their obvious failure at finding anyone who'd stay with the Editor-in-Chief for any length of time, (six -- count 'em, six -- editors-in-chief in as many years) they had to do something. I also liked Andy's classification of Marvel characters. It rings all too true.

I do wish you'd cut down Mike Gold's letters, though. The DC News column is already larger than the one devoted to Marvel (not your fault, I know DC has better PR), and Gold's letters don't add anything that couldn't be put there. I don't mind DC getting more space (though I wonder what the point is; this month they announce new books they'll cancel next month) but it must be driving the Marvel fans (who I suspect are in the majority) wild.

You might bring this to the attention of Rona Blabbit for the Media column:

The second set of thirteen NEW AVENGERS episodes is now being aired in Canada (May). The first episode screened was "Complex" (teleplay by Dennis Spooner, directed by Richard Gilbert), one of four episodes filmed last summer in Toronto under the umbrella title of THE NEW AVENGERS IN CANADA and produced by a local firm (Neilsen-Ferns, Inc.) under the supervision of Albert Fennel and Brian Clemens.

Apparently the show was revived as the result of -- get this -- a commercial! French television producer Rudolf Roffi was contracted to produce a champagne commercial for French television. What more natural salesmen than The Avengers, who were always popping corks when not popping off villains? AVENGERS producer Fennel was contacted and he gathered together the old crew, including Patrick Macnee and Linda Thorson (for some reason, Tara King is more popular in France than is Mrs. Peel) to shoot a sixty-second ad. Once convinced of the immense international popularity of the show, Roffi made overtures to former producers Fennel and Clemens about filming a new series... and so was born THE NEW AVENGERS.

I hope the information re: CBS' purchase of the series is correct, and that whoever came up with the idea of AVENGERS: USA has been given a good thrashing. I'd be glad to see the show on an American network for two reasons. First, it isn't being shown on a full network in Canada, but on individual CTV network affiliates. Neither has it a regular time-slot. Secondly, government regulations allow Canadian stations to air more commercials per hour than do American or British commercial stations. This means that we see THE NEW AVENGERS and most other imports with several minutes of film chopped out. Presumably, if CBS runs the series, we'll all get to see the shows intact.

The new series isn't nearly as good as the original: There's too much "action" and not enough dialogue or character development. The horror-suspense angle of the earlier shows is also missing. In short, don't raise your hopes too high. On the other hand, it certainly beats the stuff currently being ground out of that Californian sausage mill called Hollywood.

In any case, you guys can eat your hearts out, because you sure won't be seeing any episodes of THE NEW AVENGERS IN WISCONSIN.

[Oh, I don't know; I can see Steed tooling down the streets of Oconomowoc on the trail of a tool and die saboteur in his AMC Pacer; or Purdey chasing through the wilds of the Kettle Moraine, a transient maniac Schlitz bottlecapper from Mukwonago on her heels. Imagination can do wonders.

The producers apparently felt that calling it AVENGERS, USA by the same title as a cult favorite wasn't a good idea; it appeared as ESCAPADE.

Generally, the Mike Gold letters have to do with stuff that's already happened or things we have asked him about. The news section is generally stuff that hasn't happened already. But we have lapses in our criteria sometimes, I'll admit.

By the way, your GREEN LANTERN was the closest to the old Broome style I've seen in years. MT]

ROY THOMAS, San Pedro, CA: Just a short note to thank you for explaining, at least as well as I would/could have, the difference in viewpoints between Dennis Mallonee and myself. As you know, I'd not have deigned to respond in any event.

You, if not Mallonee himself, got my point perfectly: that he's trying to inject morality (and, at that, an anti-profit morality with which I almost totally disagree) into an area where I don't feel it belongs.

If someone wants to work for a comics company and thus is willing to TRY, at least, to turn a profit for that company, fine. Hardly a crime or a sin, since after all HE wishes to turn a profit by being paid for his writing/artwork. If one does NOT wish to do so, he should try other areas which offer him more freedom. I hope to do the same myself one of these days -- but I don't expect to be casting stones over my shoulder at Marvel at the time.

I felt very keenly when I was at Marvel my responsibility of keeping the company solvent, so that I (and others) could "do our thing" within limits. I probably contributed to the utter lack of commerciality of people like the otherwise talented Don McGregor, by not coming down

on him hard enough; on the other hand, when I offered him a job in late '72, I truly think he basically understood the strings attached when he accepted. It was only LATER that he developed his paranoia towards Marvel, which spills out revoltingly in virtually every ad for his otherwise admirable (at least in some ways) new projects.

I think, for instance, that it speaks well for Marvel (or else poorly, for its common sense) that Marvel keeps supplying Don McGregor with work whenever possible, despite Don's attitude. He, more than most, has turned the difference between today's regular comics industry and outside efforts into a moral tug-of-war which is unrealistic. Jack Katz and others, of course, have done the same.

To sum up: thanks again for making the point so succinctly, and so well. I would probably, had I been answering, have been too revolted by Mallonee's attitude to make it as nicely.

[Thank you, Roy. I print this letter as proof that you haven't abandoned us as a number of our correspondents have feared. Dennis Mallonee also answered my answer (it keeps going around) and his explanation as to what he meant is still confusing to me (although I think his point -- here I go again)-- is that the crime was in asking a writer to do something he didn't want to do and not recompense him for selling out. If that is or isn't true, Dennis, please don't tell me. I'd like to be blissful in my ignorance. MT]

SAMUEL GOLDSTEIN, Adjunct Professor, Simmons College School Of Library College, 300 The Fenway, Boston, MA 02115: I am conducting research on words and names ending in "mobile" and hope to publish a glossary of such items later this year. I intend to provide for each entry a description of the item, one or more examples of the actual use of the term in print, and, whenever possible, an illustration.

I will include as many "mobile" words from the comics as I can find out about, and it is in this connection that I write you. I have already found several from Batman stories, namely, Batmobile, Jokermobile, Mothmobile, Aeroquamobile, and Firemobile, one from Spider-Man (the Spider-Mobile) and one from Smokey Stover (a tabmobile).

But there undoubtedly are numerous others that you have run across, some of which you might be able to tell me about "off the top of the head," so to speak. I do not, of course, expect you to do my research for me, but as this is not a field with which I am very familiar, and as the bibliographic control apparatus within it is rather weak, any help that you (or your readers) would be willing to give me in the form of the word and the comic book or strip story in which it appeared would be most appreciated. I would try to take it from there.

I thank you for your consideration in this matter.

[Offhand, the only one we can think of is the Supermobile, Superman's vehicle that debuted in ACTION #481 and has appeared a few times since. Green Arrow drove a car called the Arrow-plane, unfortunately. Anybody out there who can help? MT]

Fanzine Reviews

THE COMPLATE MONTY PYTHON, Vol. 1, $1.65; Kim "Howard" Johnson, 1411 Cherokee Lane, Ottawa, IL 61350. This magazine is very welcome around these parts; some of you may have gathered that we're rather fond of the boys from over there. Fans of the show should order this just because it contains the first interview with Michael Palin that I've ever seen; but the fact that it recounts the contents of the first thirteen episodes in detail (the next two volumes will cover the next three seasons and the films), contains biographies of Terrys Jones and Gilliam, contains a 90 question trivia (and I mean trivial!) questions concerning the show, and features a discography and some news we've pilfered for this issue, should convince even you stalwart non-joiners to order. (And "Howard" -- I promise to send you that GOODIES-PYTHON family treat)

BETTY BOOP FUNNIES No. 1, $1.25 postpaid. Hi-De-Ho Publishing Co., 908 West Main, Norman, OK 73069, Bart Bush, Editor-Publisher. For Betty Boop fans, this recaptures the flavor of the Fleisher cartoons to a T. In a format a slightly larger than standard undergrounds, Larry Latham tells two Betty Boop stories, a Felix The Cat and a one-page Koko The Klown in the unsophisticated early '30s Fleisher style. This is undoubtedly a labor of love; lets hope he has the rights to publish this.

PITTSBURGH FAN FORUM, No. 36, April-May. $1.00 from Pittsburgh Comix Club, 827 Anaheim St., Pittsburgh, PA 15219, Ben Pondexter, Publisher. We have a slightly prejudiced view towards this one: Street Enterprises is interviewed in it. The problem is the interview is three years old, having been conducted by Mark Lerer in New York's '75 convention. We think it's a fairly interesting interview, even though transcriptional errors (Nick Cuti and George Wildman mysteriously became Nick Cardy and George Walden; RINGO KID became RENO KID) and the fact that Jerry, David and I are all called STREET ENTERPRISES, causing parts of the interview to read as if Mark's talking to a schizo, do detract a bit. Besides the interview and the regular club bits, there's an interesting article about the legal proceding DC's lawyers took against the Superman copiers, chiefly Fawcett's Captain Marvel. A nice little zine.

THE BARN OF FEAR, $1.35 postpaid from Comic Art Gallery, P.O. Box 45, Irvington, NJ 07111, Larry Schell, Editor-Publisher. This underground format comic is done in the EC style (for the most part) with animals taking

their revenge on people. Doug Moench, Dave Hunt, Alfredo Alcala, Pat Cosgrove, Carl Macek, Scott Shaw, Michael Leonard, Larry Todd and Tom Sutton are contributors, and if you enjoy that kind of story, the comic is done pretty well.

CASCADE COMIX MONTHLY, 50¢ postpaid or $2.50 for six issues, $5.00 for twelve from Everyman Studios, 432 S. Cascade Ave., Colorado Springs, CO 80903, Artie Romero, editor. We've certainly not been covering the underground scene with any depth around here and for those of you who've been looking for the source for news, interviews and reviews, we recommend CASCADE highly. In the first three issues they've interviewed Ted Richards, Larry Todd and Dan O'Neill, so if you're a fan of undergrounds, order now.

THE HEROINES SHOWCASE No. 13, $1.25; THE ADVENTURESS No. 6, $1.25 postpaid, both from Steven R. Johnson, P.O. Box 1329, Campbell, CA 95008: The HEROINES SHOWCASE continues to be interesting, this issue being devoted to RED SONJA. If you're a fanatic Sonja follower, you'll love this issue as it contains, beside the RS histories and reviews, two interviews with two of two women who portray Sonja at conventions. On the other hand, I doubt that many people will be very excited with THE ADVENTURESS, a collection of amateur comic strips of differing quality. I admire the effort, but only real fans of any kind of heroines will appreciate it.

DR. WIRTHAM'S COMIX AND STORIES, $1.25, 378 Judson Avenue, Mystic, CT 06355, Clifford Neal, Publisher-Editor. This is an adults-only underground in the psychological-gross out EC-inspired style, and as such, it succeeds. The art is above average.

CONVERSATION No. 1 & 2, $1.10 each postpaid, Bill Waldroop, P.O. Box 14084, Detroit, MI 48214: These two extremely readable unsophisticated zines are a delight in that their contents are unexpectedly satisfying. #1 features a Steve Englehart interview, #2, one with Jim Shooter. Tom Orzechowski and John Jakes appear too. Those of you more interested in interesting reading than offset printing should be delighted.

NIMBUS No. 3, $1.50 from Sam De La Rosa, 328 Canavan, San Antonio, TX 78221: This is another in a spurt of nice little zines; this particular one being a nice amalgam of professional and semi-professional writers' views on comics with the focus on war comics this issue. There's an interview with Tony Isabella and several good articles. Nice.

TCR Message

Well, despite my statement to the contrary, we have expanded the pagecount of this issue to 40 pages, and we hope we've remained under one ounce while doing it. We've sacrificed the eight pages of good paper in the interior (which means that the Fred Hembeck color strip will appear in other places if there's room) (how do you feel about black and white, Fred?), but we've finally got room to work with again. I hope to add some new departments, have room for Richard Burton interviews, begin that comic review column I've mentioned before and generally improve the contents (editors get bored too). For better or worse, we'll have our very own crossword puzzle in every issue. And we'll also very probably have a few more ads, but that's the way it goes.

And now for the price of hotdogs speech. As you all know... Aw heck. We're raising subscription prices (but not the cover price, so dealers don't panic) because of the postage increase. Since we're nice guys, though, we're giving you all until August 1st to resubscribe at the old rates for six months, a year, two years, or, if you're extremely silly, five years. The new rates are:

Six issues = $4.00
Twelve issues = $7.50
Twenty-Four issues = $15.00

Those subscriptions that arrive after August 1st will be prorated to the new rates by giving you five issues for $3.50 and eleven for $7.00. That's important -- we don't want any whining from those who mess up.

At the moment, we're not sure if we'll have a Summer Special or not. We have feelers out at the moment to some of our professional friends and if enough volunteer to contribute, we'll be putting out a really SPECIAL summer special issue. If it doesn't look like it'll be worth publishing, we won't do it, using the material in our regular issues over the year. TO THOSE PROFESSIONALS WHO ARE GOING TO BE INVOLVED IN THE SPECIAL, THE DEADLINE WILL BE AUGUST 1st. (To those of you with some reservations about the Special, I promise -- none of my original attempts at comics will appear.) but we're not sure it'll happen yet, so hang tight.

One last note before I hang up: No GAZETTEs have been published since #232 (which said #234 on the cover) because we don't have the dough -- so don't worry about having missed any. We have hopes -- as always -- that we'll be able to get it going again. Cross your fingers.

- Jerry & Mike

CHICAGO COMICON

July 14, 15, 16, 1978

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MARV WOLFMAN

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ST Pocket Checklist 19

July 1978

Marvel

- ☐ THE AMAZING SPIDER-MAN #185
- ☐ THE AVENGERS #176
- ☐ THE AVENGERS ANNUAL #8
- ☐ CAPTAIN AMERICA #226
- ☐ CONAN THE BARBARIAN #91
- ☐ CRAZY SPECIAL #42
- ☐ THE DEFENDERS #64
- ☐ DEVIL DINOSAUR #7
- ☐ DOCTOR STRANGE #31
- ☐ FANTASTIC FOUR #199
- ☐ FANTASTIC FOUR ANNUAL #13
- ☐ THE FLINTSTONES #7
- ☐ THE GHOST RIDER #32
- ☐ GODZILLA #15
- ☐ HANNA-BARBERA TV STARS #2
- ☐ THE HUMAN FLY #14
- ☐ THE INCREDIBLE HULK #228
- ☐ THE INVADERS #33
- ☐ IRON MAN #115
- ☐ JOHN CARTER, WARLORD OF MARS #17
- ☐ KID COLT OUTLAW #226
- ☐ KULL THE DESTROYER #29
- ☐ LAFF-A-LYMPICS #8
- ☐ MACHINE MAN #7
- ☐ MARVEL PREMIERE #44 [Jack Of Hearts]
- ☐ MARVEL PREVIEW #15 [Detectives?]
- ☐ MARVEL SPECIAL EDITION #3 [Star Wars]
- ☐ MARVEL SUPER ACTION #10
- ☐ MARVEL SUPER-HEROES #75
- ☐ MARVEL TALES #96
- ☐ MARVEL TEAM-UP #74
- ☐ MARVEL TRIPLE ACTION #44
- ☐ MARVEL TWO-IN-ONE #44
- ☐ MASTER OF KUNG FU #69
- ☐ MS. MARVEL #20
- ☐ PIZZAZZ #11
- ☐ POWERMAN #53
- ☐ THE SAVAGE SWORD OF CONAN #33
- ☐ SCOOBY DOO #7
- ☐ THE SPECTACULAR SPIDER-MAN #23
- ☐ SPIDER-WOMAN #7
- ☐ STAR WARS #16
- ☐ TARZAN, LORD OF THE JUNGLE #17
- ☐ THOR #276
- ☐ WHAT IF? #11
- ☐ THE X-MEN #114

National Lampoon

- ☐ HEAVY METAL #17
- ☐ NATIONAL LAMPOON #101

Warren

- ☐ CREEPY #101
- ☐ EERIE #95
- ☐ FAMOUS MONSTERS OF FILMLAND #147
- ☐ 1984 #3
- ☐ VAMPIRELLA #72

DC

- ☐ ACTION COMICS #488
- ☐ ARMY AT WAR #1
- ☐ BATMAN #304
- ☐ BATMAN SPECTACULAR [DC SS 15]
- ☐ THE BATMAN FAMILY #20
- ☐ CLAW THE UNCONQUERED #13
- ☐ DEMAND CLASSICS #1
- ☐ FIRESTORM #5
- ☐ THE FLASH #266
- ☐ GHOSTS #69
- ☐ G.I. COMBAT #210
- ☐ GREEN LANTERN #109
- ☐ HOUSE OF MYSTERY #261
- ☐ HOUSE OF SECRETS #154
- ☐ JONAH HEX #17
- ☐ JUSTICE LEAGUE OF AMERICA #159
- ☐ SECRETS OF HAUNTED HOUSE #14
- ☐ SGT. ROCK #321
- ☐ SHOWCASE #105 [Deadman]
- ☐ STAR HUNTERS #7
- ☐ STEEL, THE INDESTRUCTIBLE MAN #5
- ☐ SUPERBOY & THE LEGION OF SUPER-HEROES #244
- ☐ SUPER FRIENDS #14
- ☐ SUPERMAN #328
- ☐ THE UNKNOWN SOLDIER #220
- ☐ WARLORD #15
- ☐ WEIRD MYSTERY TALES #25
- ☐ WEIRD WAR TALES #68
- ☐ WESTERN CLASSICS #1
- ☐ THE WITCHING HOUR #85
- ☐ WONDER WOMAN #248
- ☐ WORLD'S FINEST COMICS #253

Gold Key

- ☐ BEAGLE BOYS #44
- ☐ BEEP BEEP, THE ROAD RUNNER #73
- ☐ BORIS KARLOFF TALES OF MYSTERY #84
- ☐ BUGS BUNNY #200
- ☐ CHIP 'N' DALE #54
- ☐ DAISY AND DONALD #33
- ☐ DONALD DUCK #199
- ☐ FLASH GORDON #19
- ☐ GRIMM'S GHOST STORIES #46
- ☐ HUEY, DEWEY AND LOUIE #52
- ☐ KROFFT SUPERSHOW #4
- ☐ LITTLE LULU #248
- ☐ MICKEY MOUSE #187
- ☐ NEW TERRYTOONS #52
- ☐ O.G. WHIZ #9
- ☐ PINK PANTHER #56
- ☐ POPEYE #141
- ☐ PORKY PIG #84
- ☐ RIPLEY'S BELIEVE IT OR NOT! #81
- ☐ SCAMP #43
- ☐ STAR TREK #55
- ☐ TOM AND JERRY #310
- ☐ TUROK, SON OF STONE #117
- ☐ TWEETY AND SYLVESTER #85
- ☐ UFO AND OUTER SPACE #17
- ☐ UNCLE SCROOGE #156
- ☐ WALT DISNEY'S COMICS AND STORIES #456
- ☐ WALT DISNEY SHOWCASE #46 [Cat from o.s.]
- ☐ WOODY WOODPECKER #170
- ☐ YOSEMITE SAM #55

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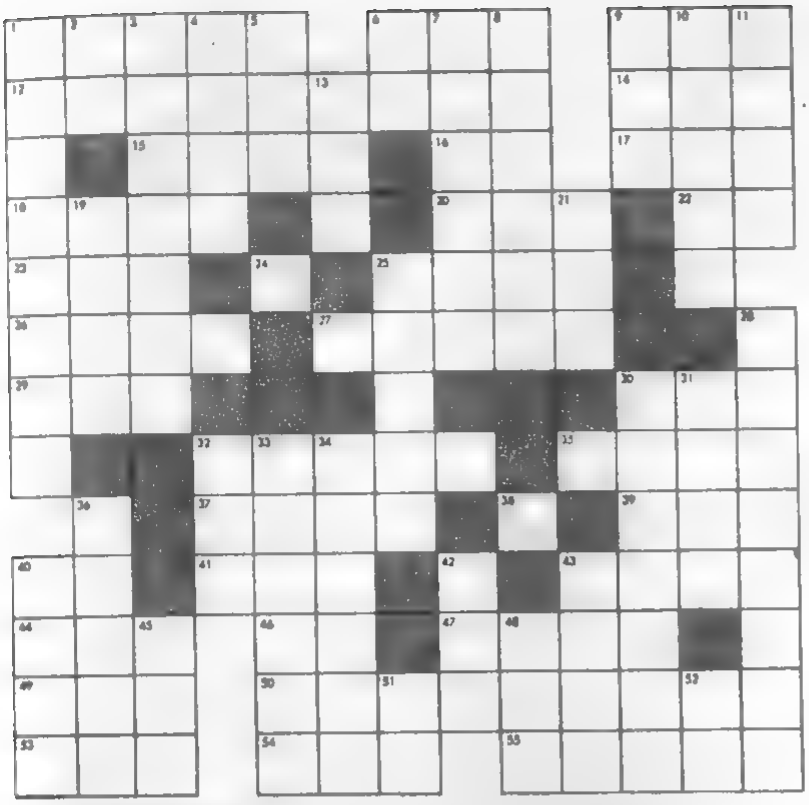
Frank

PLEASE mention The Comic Reader when writing.



ANSWERS APPEAR IN NEXT ISSUE

The CRossward

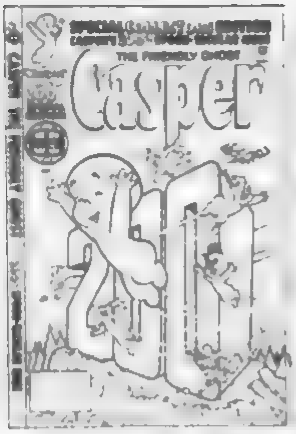
ACROSS

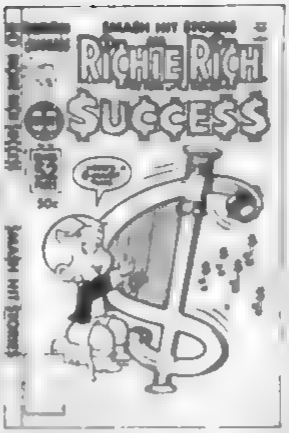
1. Sol Harrison and Nelson Rockefeller: Former _____
6. Early Disney character: Bucky ____
9. William M. Gaines' pride and joy
12. DC's oldest title still being published
14. Veteran letterer: Ben ____
15. Ray Palmer
16. Batgirl-Robin writer
17. Henry Pym's spouse
18. STAR HAWKS artist
20. Fawcett's answer to WORLD'S FINEST COMICS (initials)
22. GHOST RIDER's original publisher
23. Yukon Egret Institute (abbr.)
24. 007's boss
25. Derogatory term for new comics fan (two words)
26. Disney's S. White rival: __ose ____
27. AVENGERS editor
29. INFER____ FIVE
30. The Scarecrow Of Romney Marsh: Dr. ____ (Disney)
32. JLA foe with their powers
35. BATMAN writer
37. WEIRD MYSTERY ____S
38. Gold Key movie comic: ___, THE MAN WITH THE X-RAY EYES
39. Royal Tournament of Egrets (abbr.)
40. MARY WORTH artist (init.)
41. SARGE STEEL Russian adversaries (init.)
43. Precursor of WORLD'S BEST COMICS: WORLD'S _____
44. Universal Egret Society (abbr.)
46. Oliver Queen (init.)
47. DC war artist of early '70s: Artie _____
49. DC 30th Century group (abbr.)
50. NOVA artist
53. 50 across' boss
54. Murray Bishoff's TBG column: _____ What?
55. Jason Blood

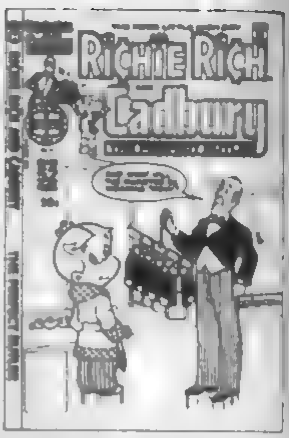
DOWN

1. Defender that rides Aragon
2. SUPERMAN-science fiction writer that died in 1977
3. Hanna-Barbera comics writer
4. Partner of C.C. Beck in 1940s studio; drew JIMMY OLSEN
5. Beetle's Sarge: ____rkel
6. KAMANDI inker: ___lanadi
7. Social demeanor of Bruce Wayne: witty and _____
8. Howard The Duck creator
9. Man Of Justice (abbr.)
10. BEN CASEY artist
11. SEA DEVILS leader or Doll Man
13. Doc Magnus' robots (abbr.)
19. Holyoke hero: Captain _____
21. Gathering of comics fans
25. Comics writers love to overdram_____
28. HAWKMAN artist
30. Angel of the higest order (altern. spelling) [Sounds like cowboy member of Forever People]
31. Himalayan snow beast
32. Arthur's Trusted Knights (abbr.)
33. Former SHAZAM! (SI) writer
34. Original JONAH HEX writer
36. Artist on NATLAMP's TWO YEAR AFFAIR
40. The Conqueror, The Destroyer, The King
42. Oldest DC super-group
43. Kent Nelson
45. MARVEL CLASSICS COMICS #24
48. Third word in title of Batman team-up book
51. Comic Magicman appeared in (initials)
52. SHOWCASE #43: DR. _____

By Clement Aigrette







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Harvey Coming Comics

CASPER, THE FRIENDLY GHOST No. 200, October. [6/29]

SAD SACK AND THE SARGE No. 133, October. [7/6]

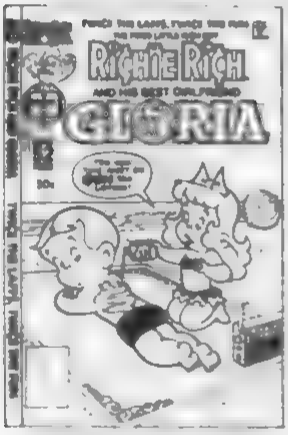
RICHIE RICH No. 171, October. [7/13]

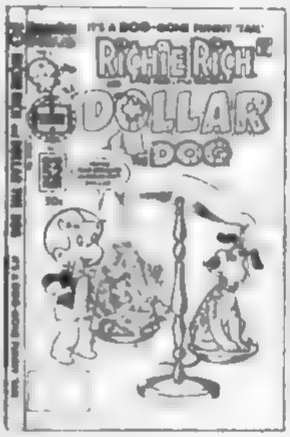
RICHIE RICH AND DOLLAR THE DOG No. 4, October. 50¢. [7/13]

RICHIE RICH DIAMONDS No. 39, October. 50¢. [7/27]

RICHIE RICH GEMS No. 24, October. [7/27]

RICHIE RICH VAULTS OF MYSTERY No. 25, October. [7/27]





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RICHIE RICH JACKPOTS No. 37, October. [6/29]

RICHIE RICH MILLIONS No. 91, October. 50¢. [6/29]

RICHIE RICH SUCCESS No. 83, October. 50¢. [6/29]

RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 3, October. 50¢. [7/6]

RICHIE RICH AND GLORIA No. 4, October. 50¢. [7/6]

RICHIE RICH BEST OF THE YEARS DIGEST No. 2, October. 75¢. [7/6]

RICHIE RICH MONEY WORLD No. 37, October. [7/6]

RICHIE RICH INVENTIONS No. 4, October. 50¢. [7/13]

RICHIE RICH PROFITS No. 25, October. [7/13]

RICHIE RICH AND JACKIE JOKERS No. 29, October. [7/20]

RICHIE RICH BANK BOOKS No. 37, October. [7/20]

RICHIE RICH DOLLARS AND CENTS No. 88, October. 50¢. [7/20]

SUPERICHIE No. 17, October. 50¢. [7/20]

RICHIE RICH BILLIONS No. 26, October. [7/27] 50¢

Krupp Comics News

THE SPIRIT #18 went to press in mid-May and thus, should be ready for mailing by this time. Copies are $1.75 postpaid, checks payable to Kitchen Sink Enterprises, P.O. Box 7, Princeton, WI 54968.

Also out from Krupp Comic Works: NARD 'N' PAT by Jay Lynch, $1.25 postpaid. Also, WEIRD TRIPS No. 2, with Bil Stout cover and illustrations of the story of Ed Gein, the 1957 "ladyfingers" cannibal-murderer of southern Wisconsin. Also, an interview with Robert Anton Wilson, author of Illuminatus trilogy and Cosmic Trigger. Also $1.25 postpaid.

Visual Publications

The ILLUSTRATED HARLAN ELLISON story, "Repent Harlequin Said The Ticktokman" will appear in 3-D with some new innovations in the medium developed by Jim Steranko, including the use of a third color in 3-D.

A portfolio of drawings from "Ticktokman" signed by Ellison and Steranko will be available before publication of the book. Information on the portfolio will be sent to those who write BPVP, Inc., 680 Fifth Avenue, New York, NY 10019.

Warren Coming Comics

EERIE No. 95, September. Stories in this issue: "Warrior From The Stars" by Bill DuBay, and Luis Bermejo; "Honor And Blood, Part 3" by Nick Cuti and Leo Duranona in color; "Nightwalk" by Bruce Jones and Leo Sanchez; Zud Kamish, Hero Of The Milky Way in "Caucus On Rara Avis" by Jonathan Redbone and Pepe Moreno-Casaures; "Harrow House" by Jones and Jose Ortiz; and "Faster Than A Speeding Whozit" by Bill DuBay and Alex Nino. Jordie Penalva did the cover. [7/11]

VAMPIRELLA No. 72, September. In this issue: "Orville Paxton Cranberry III and The Behemoth" by Bill DuBay and Jose Gonzalez; "Sheherezade" by Esteban Maroto and Bill DuBay; "Someone Has Something To Say" by Luis Virgil and Auraleon; "Fair Prey" by Bruce Jones and Allan Moniz; "A Nightmare For Mrs. Agatha" by Guillermo Saccomanno and Leo Duranona; and "Nuts" by Nick Cuti, Pablo Marcos and Alfredo Alcala. Enrich did the cover. [7/11]

CREEPY No. 101, September. This is an all Underwater Monsters issue featuring "In Deep, Part 2" by Bruce Jones and Leo Duranona; "A Boy And His Thing" by Bill DuBay and Alex Nino; "Waterbabies" by Louise Jones and Pablo Marcos in color; "Seven Sisters Of The Sea" by Gerry Boudreau and Alfredo Alcala; "Claws" by Mark Lasky, Walt Simonson, and Klaus Janson; and "Alternate Paths" by Chris Adams and Pepe Moreno-Casaures. Richard Corben did the cover. [7/18]

1984 No. 3, September. [7/18]

FAMOUS MONSTERS OF FILMLAND No. 147, September. [7/18]

Gold Key News

The 1979 Gold Key Comprehensive Schedule has just been issued and, as usual, several cancellations and launchings as well as frequency changes have been announced.

The following titles have been cancelled: SCAMP, with #45, November, 1978; O.G. WHIZ with #11, November; FAT ALBERT with #29, December; KROFFT SUPERSHOW with #6, November.

Three more titles were cancelled but the license for these was switched to another comic: NEW TERRYTOONS' last issue will be #54, November; it's replaced by ADVENTURES OF MIGHTY MOUSE, revived with #166, January, 1979. UNDERDOG ends again with #23, December, and is replaced by Jay Ward's BULLWINKLE, revived with #20, February. And THE BEAGLE BOYS is cancelled with #47, December, to be replaced by THE BEAGLE BOYS VS. UNCLE SCROOGE, #1 being January, 1979.

As usual, it's probable that new titles will start sometime after the first months of '79 that have yet to be scheduled.

Frequency changes include: BEEP BEEP, THE ROAD RUNNER and POPEYE to monthly; CHIP 'N' DALE to eight times a year; YOSEMITE SAM and HUEY, DEWEY AND LOUIE to seven issues a year; and DAISY AND DONALD to eight times a year. The number of Gold Keys to be published in 1979 is 309, an increase of seven issues over 1978.

BORIS KARLOFF TALES OF MYSTERY and RIPLEY'S BELIEVE IT OR NOT remain at 48 pages and WALT DISNEY SHOWCASE remains at 64 pages for the 1979 schedule.

The BEAGLE BOYS VS. UNCLE SCROOGE is a monthly, MIGHTY MOUSE is a seven times a year, and BULLWINKLE is bi-monthly.

Coming Comics

Walt Disney CHIP 'N' DALE No. 54, September. New. [7/6]

Walt Disney DONALD DUCK No. 199, September. Reprints. [7/6]

GRIMM'S GHOST STORIES No. 46, September. New. [7/6]

Walt Disney HUEY, DEWEY AND LOUIE No. 52, September. New. [7/6]

KROFFT SUPERSHOW No. 4, September. New. [7/6]

Walt Disney MICKEY MOUSE No. 187, September. Reprints. [7/6]

NEW TERRYTOONS No. 52, September. New. [7/6]

TOM AND JERRY No. 310, September. Reprints. [7/6]

WOODY WOODPECKER No. 170, September. New. [7/6]

YOSEMITE SAM No. 55, September. New. [7/6]

Walt Disney BEAGLE BOYS No. 44, September. New. [7/13]

BORIS KARLOFF TALES OF MYSTERY No. 84, September. 23 pages of new material, 15 pages of reprints. [7/13]

BUGS BUNNY No. 200, September. New. [7/13]

Walt Disney DAISY AND DONALD No. 33, September. New. [7/13]

THE PINK PANTHER No. 56,

September. New. [7/13]

PORKY PIG No. 84, September. New. [7/13]

STAR TREK No. 55, September. New. [7/13]

Walt Disney UNCLE SCROOGE No. 156, September. Reprints. [7/13]

WALT DISNEY SHOWCASE No. 46, September. The new movie adaptation is THE CAT FROM OUTER SPACE; the reprint is THE SHAGGY DOG. [7/13]

LITTLE LULU No. 248, September. New. [7/27]

O.G. WHIZ No. 9, September. New. [7/27]

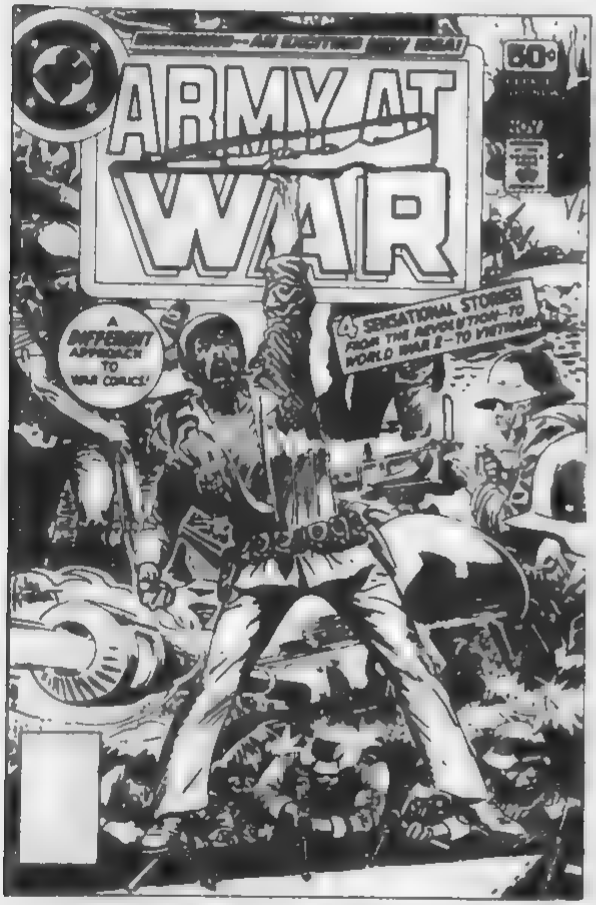
POPEYE No. 141, September. Bill Pearson and George Wildman do new stories. [7/27]

RIPLEY'S BELIEVE IT OR NOT! No. 81, September. 22 pages are new, 16 are reprinted. [7/27]

Walt Disney SCAMP No. 43, September. New. [7/27]

DC Coming Comics

ARMY AT WAR No. 1, October-November. This new all-new, no continuing-character book begins with "Free Fire Zone" by Bob Grell and Frank Redondo; "To Trap A Traitor" by Scott Edelman and Ruben Yandoc; "Nasty Little Thing" by Steve Utely, Dick Ayers and John Celardo; and "Lighthouse" by David Michelinie and Jerry Bingham. Joe Kubert did the cover. [7/4]



DEMAND CLASSICS
50¢
NO. 1
FLASH OF TWO WORLDS!
HA! HELP, AH, DOBBY! NOW I'M A POWER AGAINST OUR COMBINED POWER! WE'LL BLIND THE CITY DAD!
NOT IF I CAN HELP IT!
NOT IF I CAN HELP IT!

KK GIVEAWAYS: MARCH OF COMICS No. 443 - Baby Snoots MARCH OF COMICS No. 444 - Tom and Jerry

BEEP BEEP, THE ROAD RUNNER No. 73, September. New. [7/27]

FLASH GORDON No. 19, September. Flash returns to comic books for the first time in almost ten years in new stories. [7/27]

TUROK, SON OF STONE No. 117, September. New. [7/27]

TWEETY AND SYLVESTER No. 85, September. New. [7/27]

UFO AND OUTER SPACE No. 17, September. New. [7/27]

WALT DISNEY'S COMICS AND STORIES No. 456, September. 14 pages are new, 11 are reprints. [7/27]

BATMAN No. 304, October. "To Hell With Batman... And Back" is by David V. Reed, John Calnan and Dick Giordano. Batman seems to be dead, a situation he'll have to remedy. Plus, The Public Life Of Bruce Wayne debuts with "The Amazing Secret Of Dr. Dundee" by Reed, Win Mortimer and Frank Chiaramonte. Jim Aparo did the cover. [7/4]

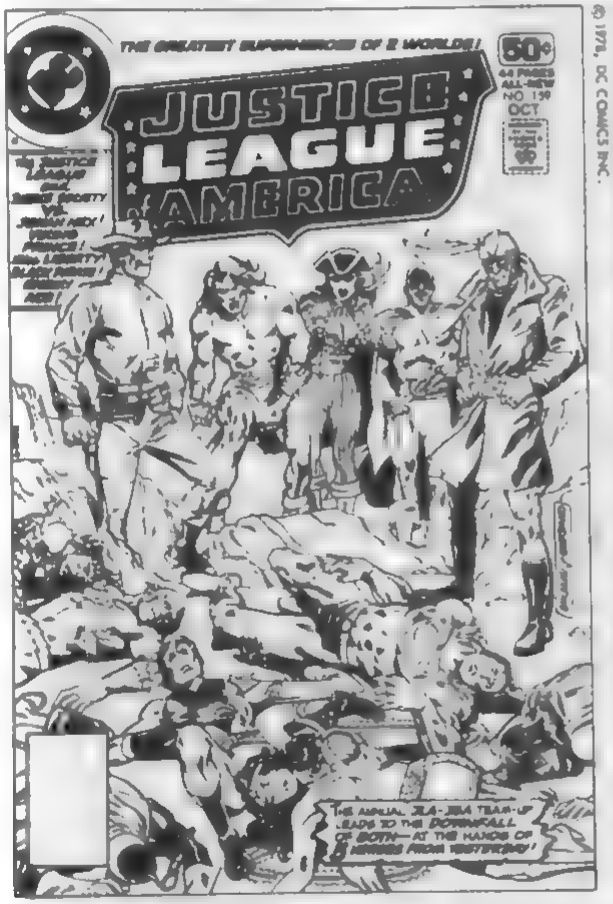
DEMAND CLASSICS No. 1,

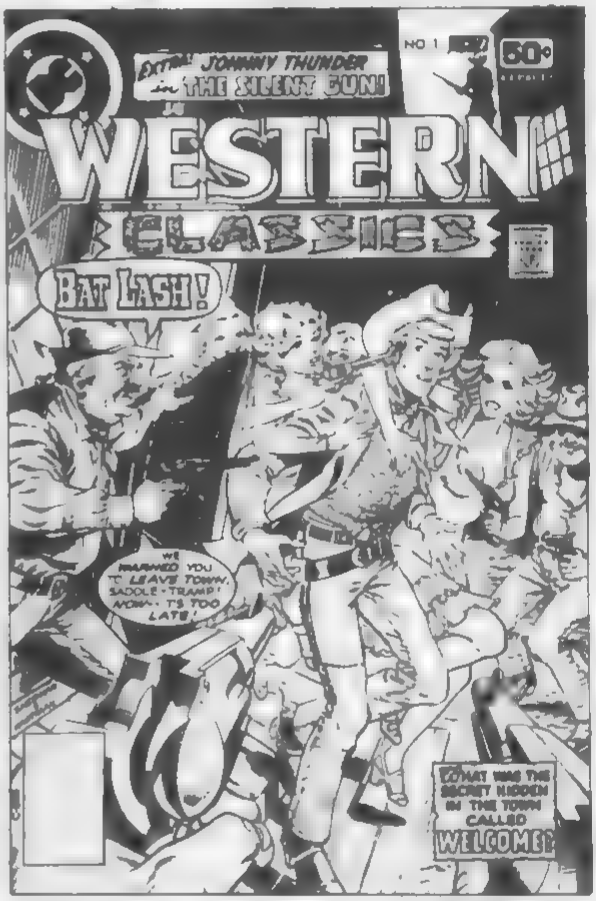
October-November. This magazine, which focuses on famous stories of the '60s, begins with "Flash Of Two Worlds" by Gardner Fox, Carmine Infantino and Joe Giella from FLASH #123. This was the first indication of Earth II and features The Thinker, The Shade and The Fiddler. Dick Dillin and Frank McLaughlin did the cover. [7/4]

SECRETS OF HAUNTED HOUSE No. 14, October-November. This issue contains at least two stories, "The Creature And The Machine" and "Nobody Believes In Vampires" but we've no credits. Michael W. Kaluta did do the cover. [7/4]

THE FLASH No. 266, October. "Heat Wave Plays It Cool" is by Cary Bates, Irv Novick and Frank McLaughlin. The origin of Heat Wave is featured. Also, Kid Flash stars in "Case Of The Missing Super-Speed" by Paul Kupperberg, Alex Saviuk and Frank Chiaramonte. Rich Buckler and Dick Giordano did the cover. [7/4]

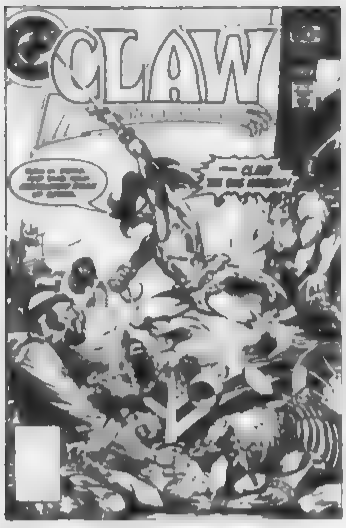
THE BATMAN FAMILY No. 20, October-November. Batman takes on the slum-lords and meets a compatriot for the first time in "Enter The Ragman" by David V. Reed, Michael Golden and Bob Smith. A zealous superpatriot steals Washington's electricity and Elongated and Red Tornado team-up with Robin and Batgirl to beat the "Peril Of The Power Sower" in a story by Bob Rozakis, Dan Heck and John Celardo. Kirk Langstrom joins Jason Bard's detective agency to support his new family in "Private Eye, Man-Bat" by Rozakis, Golden and Joe Rubinstein. And The Huntress confronts the arsonist she's been tracking in "Trial By Fire" by Paul Levitz, Joe Staton and Bob Layton. Jim Starlin contributed a wraparound


THE GREATEST SUPERHEROES OF 2 WORLDS!
50¢
JUSTICE LEAGUE of AMERICA
NO. 159
OCT
THE ANNUAL JLA-JSA TEAM-UP LEADS TO THE DOWNFALL OF BOTH— AT THE HANDS OF HEROES FROM YESTERDAY!
©1978 DC COMICS INC.


EXTRA! JOHNNY THUNDER in THE SILENT GUN!
NO 1
50¢
WESTERN CLASSICS
BAT LASH!
WE WARNED YOU TO LEAVE TOWN, SADDLE-TRAMP! NOW... IT'S TOO LATE!
WHAT WAS THE SECRET HIDDEN IN THE TOWN CALLED WELCOME?

JONAH HEX No. 17, October. "Voyage To Oblivion" is by Mike Fleisher and Vicente Alcazar. Hex is shanghaied and winds up on a South America-bound slave ship. Jose Garcia-Lopez and Luis Dominguez did the cover. [7/4]

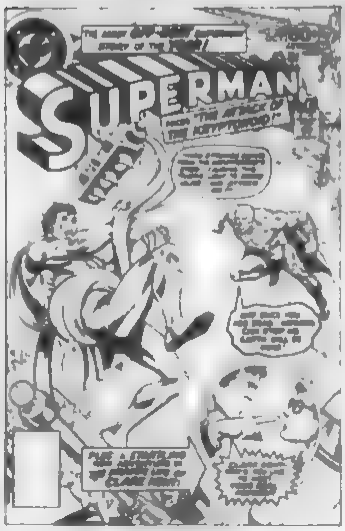
JUSTICE LEAGUE OF AMERICA No. 159, October. "Crisis From Yesterday" is by Gerry Conway, Dick Dillin and Frank McLaughlin. For some reason, five heroes from the past -- Viking Prince, Black Pirate, Miss Liberty, Enemy Ace and Jonah Hex -- arrive in the present with superpowers and attack the combined might of the JLA and JSA. Rich Buckler and Dick Giordano did the cover. [7/4]



[7/11]

CLAW THE UNCONQUERED No. 13, October-November. "The Travellers Of Dark Destiny" is by David Michelinie, either Keith Giffen or Romeo Tanghal, and Bob Smith. Claw battles against his demon hand, and apparently is successful in slicing it off completely. Joe Kubert did the cover. [7/11]

G.I. COMBAT No. 210, October-November. This issue's three Haunted Tank stories are "Tankers Also Bleed," "Iron Cross -- Double Cross" and "The 3rd Flag" by Robert Kanigher and Sam Glanzman. The O.S.S. adventure is "Hurdle To Hell" by Evan Douglas and E.R. Cruz, and the Women At War story is "Bullet For A Beauty" by Kanigher and Jerry Grandenetti. The other three stories are "Fire In The Hole" by Douglas and Bill Payne; "Sgt. Burke -- I Hate Your Guts" by Carl Wessler and Cruz; and "An Easy Way To Die" by Al Case and Fred Carrillo. Joe Kubert did the wraparound cover. [7/11]



HOUSE OF SECRETS No. 154, October-November. Stories in this issue include: "To Master A Mummy" by Scott Edelman, Charles Nicholas and Romeo Tanghal; "The Smartest Plant In The World" by Arnold Drake and Ruben Yandoc; "A Piece Of The Sky" by Bob Toomey and Tom Sutton; and "The Knight In The Gilded Cage" by Edelman and Jose Garcia-Lopez. Mike Kaluta did the cover. [7/11]

SUPERMAN No. 328, October.

"Attack Of The Kryptonoid" is by Martin Pasko, Curt Swan and Frank Chiaramonte. Superman battles a strange being with animation vision. The Private Life Of Clark Kent is explored in "Clark Kent, How Would You Like To Meet Your Real Father?" by Cary Burkett, Kurt Schaffenberger and Tex Blaisdell. Jose Garcia-Lopez and Dick Giordano did the cover. [7/11]

WEIRD WAR TALES No. 68, October. Dinosaur war returns in "Rotirra - The Monster Weapon" by Bob Rozakis and Gerry Talaoc. The rest of the issue: "The Life And Death Of Charlie Golem" by Bob Toomey and Ruben Yandoc; "The Greatest Story Never Told" by Paul Kupperberg, Frank Miller and Danny Bulanadi; and another Day After Doomsday featurette by Roger McKenzie, Miller and Bob Downs. Joe Kubert did the cover. [7/11]

WEIRD MYSTERY TALES No. 25, October-November. Returning for a two issue run, this title resumes with "Talisman Of The Serpent" by John Albano and Ernesto Morago and "The Long Arm Of The Law" by Barry Jameson, Irwin Hasen and Danny Bulanadi. Joe Orlando did the cover. [7/11]

WESTERN CLASSICS No. 1, October-November. The origin of BAT LASH (part one) from SHOWCASE #76, by Sergio Aranones, Howie Post, and Nick Cardy is reprinted, as is the western Johnny Thunder from ALL-STAR WESTERN No. 105, "The Silent Gun" by Robert Kanigher and Gil Kane. Jim Sherman and Maurice Whitman did the cover. [7/11]

FIRESTORM No. 5, October-November. "Multiplex Redux" is by Gerry Conway, Al Milgrom and Bob McLeod. Firestorm's quarrel with Hyena comes to an end only to resume with his foe from No. 2. Milgrom did the cover. [7/18]

GHOSTS No. 69, October. Stories in this issue are "Spectral Secrets Of Slaughter Hill," "The Ghosts Were Waiting," "The

Haunted Gondola" and "Whose Ghost Am I?" Luis Dominguez did the cover. [7/18]

HOUSE OF MYSTERY No. 261, October. This issue contains "The Husker" by Greg Potter and Jerry Grandenetti; "Jungle Demon" by Bill Kelley and Ruben Yandoc; "Gypsy Shade" by Arnold Drake and Jess Jodloman; and "The Two Faces Of Death" by Steve Skeates and Arthur Suydam. Michael W. Kaluta did the cover. [7/18]

SGT. ROCK No. 321, October. "War's Murder" is by Robert Kanigher and Frank Redondo. Two Gallery Of War stories written by Kanigher make up the rest of the issue. Joe Kubert did the cover. [7/18]

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SHOWCASE No. 105, October. DEADMAN returns as a cover feature in "Requiem For A Deadman" by Len Wein, Gerry Conway and Jim Aparo. A psychic research center called Psi-Lab is besieged with a series of disasters and the researchers are convinced Deadman is behind them. Boston Brand must prove his innocence. Aparo did the cover. [7/18]

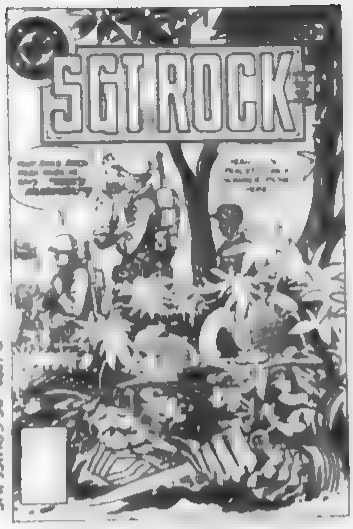
SUPERBOY AND THE LEGION OF SUPER-HEROES No. 244, October. "The Dark Circle That Crushed The Earth" is by Paul Levitz, Joe Staton and Jack Abel. The Khunds take over the Earth and it looks like it's curtains for the Legion. James Sherman and Joe Rubinstein did the cover. [7/18]

SUPER FRIENDS No. 14, October-November. "Elementary" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. The Super Friends meet a band called The Elementals. Also, "The Origin Of The Wondertwins" is revealed in a story by Bridwell, Kurt Schaffenberger and Smith. Fradon and Smith did the cover. [7/18]

WORLD'S FINEST COMICS No. 253, October-November. Superman and Batman star in "The Third Face Is Death" by Bob Haney, Kurt Schaffenberger and Frank Chiaramonte; Green Arrow tries to rescue Black Canary from the region between Earths I & II in a story by Gerry Conway, Trevor Von Eeden and Vince Colletta; The Creeper tries to stop

"The Wrecker," a rampaging robot, in a story by Steve Ditko; and Captain Marvel, Captain Marvel, Jr. and Mary Marvel battle Captain Nazi, King Kull and Dr. Sivana in "The Captain And The King" by E. Nelson Bridwell, Don Newton and Kurt Schaffenberger, as SHAZAM! takes over the last spot in the magazine. Jim Aparo did a wraparound cover. [7/18]

ACTION COMICS No. 488, October. "Superman Battles Microwave Man" is by Cary Bates, Curt Swan and Frank Chiaramonte. Also, Air Wave stars in his first solo story (and the first Air Wave adventure to appear since 1948), "A Close Shave For Air Wave" by Bob



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Rozakis, Alex Saviuk and Chiaramonte. Jose Garcia-Lopez and Dick Giordano did the cover. [7/25]

BATMAN SPECTACULAR [DC SPECIAL SERIES No. 15], October (Summer). This issue features three stories: "Hang The Batman" by David V. Reed, Mike Nasser and Joe Rubinstein concerns a mystery writer's supposed suicide that Batman believes is murder; "Death Strikes At Midnight And Three" is a 5000 word text piece by Denny O'Neil with illustrations by Marshall Rogers; and "I Now Pronounce You Batman And Wife" by O'Neil, Mike Golden and Dick Giordano features Ra's Al Ghul and Batman's wedding with Talia. Marshall Rogers did the cover. [7/25]

GREEN LANTERN No. 109, October. "Assault On Replikon" is by Denny O'Neil, Mike Grell and Vince Colletta. GL,

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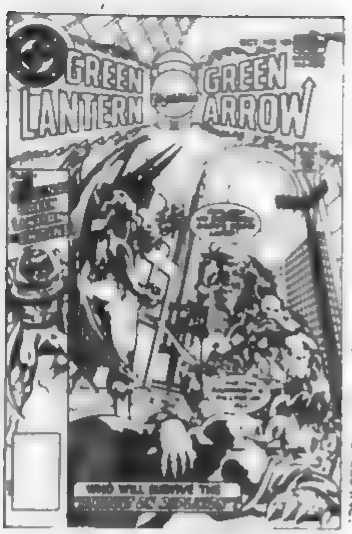


Green Arrow and Black Canary attempt to save the ozone layer from Replikon. Plus, Alan Scott stars in "The Green Dragon Of Death" by Cary Burkett and Juan Ortiz. Grell did the cover. [7/25]

STAR HUNTERS No. 7, October-November. "Homecoming" is by David Michelinie, Rich Buckler and Tom Sutton. Flint and his fellow prison planet escapees build their own star fleet to attack the Corporation. Buckler and Joe Rubinstein did the cover. [7/25]

STEEL, THE INDESTRUCTIBLE MAN No. 5, October-November. "Monster Rally" is by Gerry Conway, Don Heck and Joe Giella. Steel faces a swamp creature to acquire the bio-restorative formula he needs to save his life. Heck and Al Milgrom did the cover. [7/25]

UNKNOWN SOLDIER No. 220, October. "The Rubber Band Heroes" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier has to attack Kastle Krieg with five men and a rubber tank. The Frogman stars in "The War Beneath The Waves" by Scott Edelman and Fred Carrillo. And the Boer War is the scene of "Of Blood And Roses" by Robert Kanigher and Ric Estrada. Joe Kubert did the cover. [7/25]

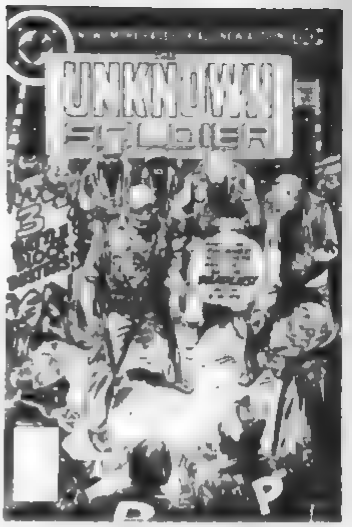
WARLORD No. 15, October-November. Another issue of Travis Morgan's adventures by Mike Grell and Joe Rubinstein, unless I miss my guess. Grell did the cover. [7/25]

THE WITCHING HOUR No. 85, October. The contents of this issue are: "Has Anybody Seen My Head?" is by Carl Wessler and Jerry Grandenetti; "Rat Bait" by George Kashdan and Fred Carrillo; "Dirge For A Deadly Duet" by Wessler, Ken Landgraf and Danny Bulanadi; and "Our Subject For Tonight Is Fear" by Kashdan, Ernie Patricio and Ernie Santiago. Luis Dominguez did the cover. [7/25]

WONDER WOMAN No. 248, October. "The Crypt Of The Dark Commander" is by Jack C. Harris Jose Delbo and Joe Giella. WW is involved in military maneuvers and black magic beneath the streets of New York City. The Amazons are featured in "The Wind Between The Stars" by Bob Toomey, Maurice Whitman and Vince Colletta, a story in which the Amazons continue their quest for a home in inter-dimensional space. The cover is by Jose L. Garcia-Lopez. [7/25]

Marvel Coming Comics

THE AVENGERS ANNUAL No. 8, October. "Spectrums Of Deceit" is by Roger Slifer, George Perez and an Inker. Doctor Spectrum returns and Dr. Strange and Thundra guest-star as the fate of the Squadron Sinister is revealed.



Perez and Terry Austin did the cover. [7/4]

FANTASTIC FOUR ANNUAL No. 13, October. "Night Life" is by Bill Mantlo, Sal Buscema and Joe Sinnott. The Fantastic Four once again battle the Mole Man. Keith Pollard and Steve Leialoha did the cover. [7/4]

GODZILLA No. 15, October. "Room On The Range" is by Doug Moench, Herb Trimpe and Dan Green. Meanwhile, back at the range, Godzilla tangles with cowboys, rustlers and a passle of angry critters. Trimpe's got us covered. [7/4]

KID COLT OUTLAW No. 226, October. [7/4]

KULL THE DESTROYER No. 29, October. "To Sit The Topaz Throne" is by Don Glut, Ernie Chan and Ricardo Villamonte. Kull battles Thulsa Doom. The prize: The crown of Atlantis. This is the last issue. Chan did the cover. [7/4]

MARVEL SPECIAL EDITION: STAR WARS No. 3, October. According to the wholesaler's lists this will cost $2.50, so there might be as many as six to eight issues (beginning with STAR WARS #7) reprinted. Then again, we might be wrong about the price, and #7-9 or 10 will be reprinted. We'll see. [7/4]

MARVEL SUPER-ACTION No. 10, October. "The Snares Of The Trapster" by Stan Lee, Jack Kirby and Syd Shores is reprinted

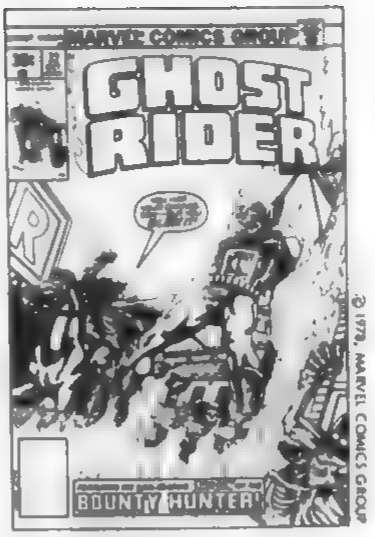
from CAPTAIN AMERICA No. 108. [7/4]

MARVEL SUPER-HEROES No. 75, October. From INCREDIBLE HULK #120, "On The Side Of... The Evil Inhumans" by Stan Lee, Roy Thomas and Herb Trimpe. [7/4]

THE SAVAGE SWORD OF CONAN No. 33, September. Conan stars in "Curse Of The Monolith" by Roy Thomas, Gene Colan and Pablo Marcos, adapted from L. Sprague DeCamp and Lin Carter's story. Conan is trapped by a magnetic obelisk and the creature atop it. Also, Solomon Kane is featured in "Blades Of The Brotherhood" by Don Glut, Dave Wenzel and Duffy Vohland, from a story by Robert E. Howard. Earl Norem did the cover. [7/4]

SPIDER-WOMAN No. 7, October. "July 4th, 1978" is by Marv Wolfman, Carmine Infantino and Steve Leialoha. Spider-Woman learns the secret of her father's death and fights the Pyrotechnics. Infantino and Leialoha did the cover. [7/4]

CAPTAIN AMERICA No. 226, October. "Am I Still Captain America" is by Roger McKenzie, Sal Buscema and inkers Mike Esposito and John Tartaglione. A thin, spindly Steve Rogers must determine if he still has what it takes to be Captain America as everyone aboard the SHIELD helicarrier has turned into the Red Skull. Ron Wilson and Dan Green did the cover. [7/11]



CRAZY SPECIAL No. 42, October.. [7/11]

DOCTOR STRANGE No. 31, October. "A Death For Immortality" is by Roger Stern, Don McGregor, Ricardo Villamonte and Tom Sutton. Sub-Mariner guest-stars as the very existence of Stephen Strange is threatened by the enchanted Atlantean sword of Alaric the Mystic. Alan Weiss did the cover. [7/11]

GHOST RIDER No. 32, October. "The Price" is by Roger McKenzie, Don Perlin and Rick Bryant. The origin of the Bounty Hunter and his ultimate fate are revealed. Keith Pollard and Bob Layton are the cover artists. [7/11]

HANNA-BARBERA TV STARS No. 2, October. Two more Hanna-Barbera current TV attractions are featured. [7/11]

THE HUMAN FLY No. 14, October. "Death Rides The Big Balloons" is by Bill Mantlo, Frank Robbins and Steve Leialoha. The giant faces mute orphans and a giant zeppelin race over Manhattan. Bob Lubbers and Bob McLeod did the cover. [7/11]

LAFF-A-LYMPICS No. 8, October. [7/11]

MARVEL TRIPLE ACTION No. 44, October. "Death Calls For The Arch-Heroes" is by Roy Thomas, John Buscema and Vince Colletta, and was originally in AVENGERS #52. [7/11]

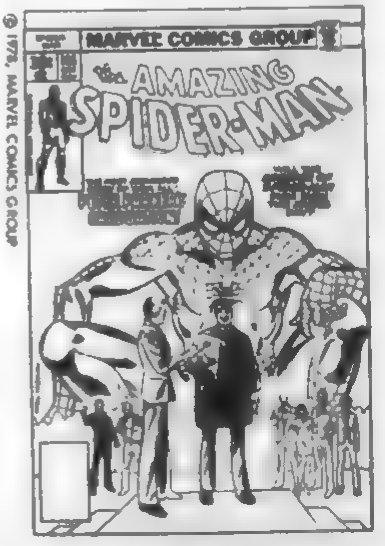
MARVEL TWO-IN-ONE No. 44, October. "The Wonderful World Of Brother Benjamin J. Grimm" is by Marv Wolfman, Bob Hall and Frank Giacoia. The Thing tells a group of kids how he battled Hercules while in Olympus. Bob Hall did the cover. [7/11]

MS. MARVEL No. 20, October. "The All-New Ms. Marvel" is by Chris Claremont, Dave Cockrum and Bob Wiacek. Ms. Marvel searches for a lost magazine reporter in the wilds of New Mexico and encounters The People, a race of hyper-evolved lizards. She also finally gets a new costume. Cockrum and Wiacek. [7/11]

THE AMAZING SPIDER-MAN No. 185, October. "Spider, Spider, Burning Bright" is by Marv Wolfman, Ross Andru and Mike Esposito, and is the story of Spider-Man's defeat of the White Tiger. Also featured is the story of Peter Parker's graduation by Wolfman, Andru and Esposito. This is Andru's final issue. Andru and Esposito did the cover. [7/18]

CONAN THE BARBARIAN No. 91, October. "Savage Doing in Shem" is by Roy Thomas, John Buscema and Ernie Chan. Conan and Belit rejoin the Black Corsairs. Buscema did the cover. [7/18]

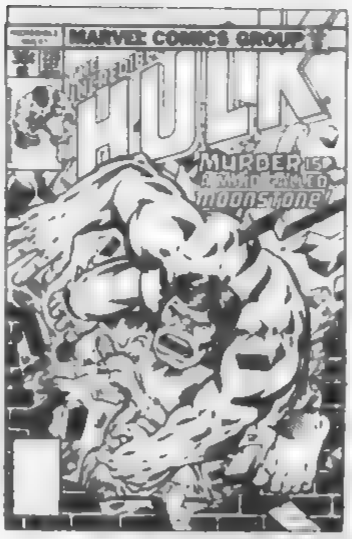
DEVIL DINOSAUR No. 7, October. "Demon Tree" is by Jack



Kirby and Mike Royer. DD and Moon Boy have a joyous reunion in the aftermath of the alien invasion and DD defeats the Demon Tree. Kirby and an inker did the cover. [7/18]

THE FLINTSTONES No. 7, October. [7/18]

THE INCREDIBLE HULK No. 228, October. "Bad Moon On The Rise" by Roger Stern, Sal Buscema and Bob McLeod. Gamma Base tries to psychologically pacify the Hulk via sensitivity training but the new Moonstone throws a monkey-wrench into



Buscema and Jim Mooney. It's the final showdown with Nightshade and the deadly cybernauts. Lee Elias and Frank Springer did the cover. [7/18]

SCOOBY DOO No. 7, October. Mark Evanier and Dan Spiegle. [7/18]

THOR No. 276, October. "Mine -- This Hammer!" is by Roy Thomas, John Buscema and Tom Palmer. Thor battles a version of himself that is closer to the Norse myths. Buscema and Joe Sinnott did the cover. [7/18]

the works. Herb Trimpe and McLeod did the cover. [7/18]

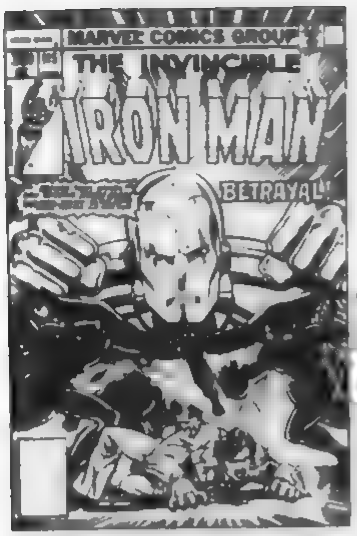
THE INVADERS No. 33, October. "A Time Of Titans" is by Roy Thomas, Alan Kupperberg and Frank Springer. As Union Jack lays dying, the Invaders continue to battle Thor. Jack Kirby and Dave Cockrum did the cover. [7/18]

MARVEL TALES No. 96, October. "The Deadly Designs Of The Disruptor" is by Stan Lee, Gerry Conway, John Romita, Jim Mooney and Tony Mortellaro. This appeared in AMAZING SPIDER-MAN #117 (and originally in THE SPECTACULAR SPIDER-MAN Magazine No. 1). [7/18]

POWER MAN No. 53, October. "Death Plunge" is by Chris Claremont, Ed Hannigan, Sal

X-MEN No. 114, October. "Desolation" is by Chris Claremont, John Byrne and Terry Austin. The Beast and Phoenix find themselves alone on the Tundra as the X-Men have been wiped out. Byrne and Austin did the cover. [7/18]

THE AVENGERS No. 176, October. "The Destiny Hunt" is by Jim Shooter, David Michelinie, Dave Wenzel and Pablo



Marcos. The Avengers must find Michael to save the universe from itself and to do so they must commandeer a Manhattan Transit Authority bus. John Romita, Jr. and Terry Austin did the cover. [7/25]

THE DEFENDERS No. 64, October. "D-Day" is by David Kraft, Sal Buscema and Don Perlin. Membership madness builds to its inevitable Marvel mayhem. George Perez and Terry Austin did the cover. [7/25]

FANTASTIC FOUR No. 199, October. "Son Of Dr. Doom" is by Marv Wolfman, Keith Pollard and Joe Sinnott. The secret of Doom's "son" is revealed. Pollard and Sinnott is the cover art team. [7/25]

IRON MAN No. 115, October. "Betrayal" is by Bill Mantlo, John Romita, Jr. and Dan Green. Iron Man uncovers the secret of the Unicorn's return and Tony Stark is betrayed into the hands of the Animen. John Romita, Jr. and Bruce Patterson did the cover. [7/25]

JOHN CARTER, WARLORD OF MARS No. 17, October. "What Price Victory?" is by Chris Claremont, Ernie Colon and Rudy Nebres. John and Dejah are trapped at the bottom of an eight-mile deep canyon wherein they discover the city of Karanthor, home of a race of winged men. Colon and Nebres did the cover. [7/25]

MACHINE MAN No. 7, October. "With A Nation Against Him" is by Jack Kirby and Mike Royer. With a nation against him, Congress investigates X-51: Shall he live or die? In the midst of it all, Dr. Spaulding is kidnapped. Kirby and Terry Austin did the cover. [7/25]

MARVEL PREMIERE No. 44, October. "The Jack Of Hearts" is by Bill Mantlo, Keith Giffen and Rudy Nebres. Jack Heart returns to his family home to be challenged by Hemlock, the master assassin. Mike Zeck and Nebres did the cover. [7/25]

MARVEL PREVIEW No. 15, October. Marvel says this is a STAR-LORD issue, but since #14 was, we're guessing this is the DETECTIVES issue with stuff by Don McGregor, Howie Chaykin and Max Allan Collins. Mike Kaluta did the cover. [7/25]

MARVEL TEAM-UP No. 74, October. "Live From New York, It's Saturday Night" is by Chris Claremont, Bob Hall and Marie Severin. Believe it or not, Spider-Man meets the Not Ready For Prime Time Players and they all face the Silver Samourai, who apparently isn't John Belushi. Now go on, get out of here, you knuckleheads -- I mean it. Marie Severin did the cover. [7/25]

MASTER OF KUNG FU No. 69, October. "Stairway To Rage"

is by Doug Moench, Mike Zeck and John Tartaglione. Shang Chi's final confrontation with the Skull Crusher is presented. Mike Zeck did the cover. [7/25]

THE SPECTACULAR SPIDER-MAN No. 23, October. "Guess Who's Buried In Grant's Tomb" is by Bill Mantlo, Jim Mooney and Mike Esposito. Spider-Man, Moon Knight, Cyclone and Maggia International Assassins search for the Big M. Keith Pollard and Frank Giacoia did the cover. [7/25]

STAR WARS No. 16, October. "The Hunter" is by Archie Goodwin, Walt Simonson and Bob Wiacek. Simonson did the cover. [7/25]

TARZAN, LORD OF THE JUNGLE No. 17, October. "Blood Money And Human Bondage -- Part 3: Passage To Pellucidar" is by David Kraft, John Buscema and Klaus Janson. Everybody goes to Pellucidar and tries to find each other. Buscema and Janson did the cover. [7/25]

WHAT IF? No. 11, October. "What If The Original Marvel Bullpen Had Become The Fantastic Four?" is by Jack Kirby, Mike Royer and Bill Wray. After an eight year absence, Kirby returns to the FF, in a manner of speaking. Unless our copy of the cover is wrong, the book is now a regular-sized one. Kirby and Joe Sinnott did the cover. [7/25]

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